

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

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SATURDAY, DECEMBER 24, 1904.

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A CHRISTMAS COURSE OF LECTURES.

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SATURDAY, DECEMBER 24, 1904.

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LITERATURE

Theodore Watts-Dunton: Poet, Novelist, Critic. By James Douglas. (Hodder & Stoughton.)

MR. DOUGLAS has written a book which was well worth writing, but on its first page he seems to apologize for writing it. He quotes the opinion of Mr. Swinburne, who has referred to Mr. Watts-Dunton in one of his essays as "the first critic of our time, perhaps the largest-minded and surest-sighted of any age." After this, why add the private opinion of the late Arthur Strong, the public or private opinion of Mr. Richard Le Gallienne, the opinions of Mrs. Moulton, Mr. Stedman, Mr. Justin McCarthy, the late Lord Acton, Mr. Lane, Mr. Nutt, and a "last writer of eminence," Dr. Robertson Nicoll? It is unnecessary as well as unconvincing. It suggests that Mr. Douglas is uncertain of the ground on which he is treading—and nothing could be further from the truth. The fact is that he is even too certain, that he is inclined to be indiscriminate in his admiration. Throughout most of the book he is eulogist rather than critic, and seems prepared to accept the whole of Mr. Watts-Dunton's work without question. Surely that is not the attitude of the true critic! Surely it is conspicuously not the attitude of Mr. Watts-Dunton in his criticisms! There never was a more kindly critic, and in an interview printed in this volume he has told us that he would never take a book for review unless he could "say something in its favour, and a good deal in its favour." Yet if we read the reviews which Mr. Watts-Dunton wrote of his intimate friends, and of those writers whom he most admired, it will be found that nothing, or little, is extenuated, while nothing is set down in malice. Could Mr. Douglas have found a better model of friendly frankness in criticism? Yet it seems to us he has deliberately lessened some of his own weight as an advocate by giving way to an enthusiasm which appears generalized, unballasted.

Thus, in his admiration of Mr. Watts-Dunton's verse, he says:—

"Wagner's music is the only modern art-form which is comparable with the metrical architecture of 'The Coming of Love' and 'Christmas at the Mermaid.'"

Now no comparison of the kind is possible; but the impression conveyed by such a statement is wholly inaccurate. Again, in his admiration of Mr. Watts-Dunton's novel he takes that remarkable book as if it were an inspired prophecy rather than a work of fiction, and "Aylwinism" as if it were a doctrine almost on the level of Christianity. In 'Aylwin' there is a character, the gipsy woman Sinfì Lovell, who can be seriously compared with, or seriously preferred to, Borrow's Isopel Berners or Meredith's Kiomi. Yet 'Aylwin' is no more a flawless success than 'Lavengro' or 'Harry Richmond.' Probably no man living is a greater admirer of Borrow than Mr. Watts-Dunton; yet Borrow has no more discriminating admirer, and Mr. Watts-Dunton has never, in his splendid praises of Borrow, forgotten that a great novel like 'Lavengro' is not faultless, and that to discriminate in one's praise is not to withhold it.

A eulogist, then, rather than a critic, is what Mr. Douglas has shown himself in this large and somewhat chaotic book. There are many pages of admirable criticism to be found by the careful searcher, here and there, in various corners of this packed and overflowing storehouse. But these pages are not clearly brought together, and they are bound up with a great deal of unnecessary disquisition on subjects of secondary interest, as well as continually interrupted by quotations from newspapers, sometimes as ruthlessly as on pp. 346-7, where a serious and interesting argument of Mr. Douglas is suddenly broken into by this entirely irrelevant sentence:—

"On the whole, no one seems to have studied 'Aylwin' from all points of view with so much insight as Madame Galimberti, unless it be M. Jacottet in *La Semaine Littéraire*";

after which the argument tranquilly goes on its own way as if nothing had interrupted it. Other quoted matter is markedly inferior to Mr. Douglas's own writing. Two sonnets of Mr. Watts-Dunton are given twice over, and twenty pages are devoted to the quotation, with short intervening summaries, of almost the whole of 'Christmas at the Mermaid,' although this is the only poem of Mr. Watts-Dunton which can be bought in a separate edition at a small price.

Yet, when we have made allowance for all that is excessive and partial in this book, it remains a valuable contribution to our knowledge of contemporary literature; and Mr. Douglas must be thanked for a laborious piece of work, whose difficulty we are not inclined to under-estimate. Everything in it that is personal is treated with tact and sympathy; everything that is told us—and we are told much that is new—of Rossetti, Borrow, Dr. Hake, Morris, Mr. Swinburne, and many other friends of one who has had the genius of friendship, is full of interest and significance; and every reader of 'Aylwin' and 'The Coming of Love' will be grateful for the copious details which are given in regard to persons and places familiar to readers of both books. Rarely has the work of a living

writer been so minutely and so adequately illustrated; rarely have the sources of imaginative work been so fully laid bare. The pictures which illustrate the pages are in themselves of very great interest—both for their own sake, as in the reproductions from Rossetti, which are not only unknown, but also of the utmost beauty, and for their value as records, as in the pictures of real people (we suppose) whom Mr. Watts-Dunton has used as models in his books.

The main service, alike to Mr. Watts-Dunton and to the general public, which Mr. Douglas has done by his book, is that he has brought together, for the first time, some of those remarkable critical studies which have until now been known only in a vague and casual way. He quotes the whole, or almost the whole, of an article on the style of the Bible, and of another on humour, both of which appeared in these columns; and it is saying little to say that the book is well worth buying merely in order to have these two articles. He also quotes fine passages from articles of all kinds, none or few of which are now easy of access; and he supplies references to other articles. He would have done a still greater service if his references had been more precise—if he had told us, not merely that Mr. Watts-Dunton once wrote an essay on Rossetti, but also that that essay, perhaps the finest thing he ever did, is to be found in the *Nineteenth Century* of March, 1883; not only that he wrote in the *Magazine of Art*

"two of the most interesting essays upon Tennyson that have ever been written—in fact, it is no exaggeration to say that without a knowledge of these articles no student of Tennyson can be properly equipped"—

but further in what numbers of the *Magazine of Art* they appeared. With an unparalleled indifference Mr. Watts-Dunton has scattered his work, signing it or not signing it, according to the custom of the paper in which he wrote; caring only to say certain things, careless if any ears heard them, supremely careless if they were recognized as his. Certain articles of great importance he has, indeed, published under his signature in the 'Encyclopædia Britannica' and in various magazines; but the amplest body of his criticism is that which he has contributed, over a space of nearly five-and-twenty years, to the columns of this journal.

Mr. Douglas says, very justly, that Mr. Watts-Dunton's "most effective criticism has always the personal magic of the living voice," and is like conversation overheard. From the frequent references in this book to the dictation of stories and articles, it might be conjectured that a great deal of this vivid impression of personal speech comes literally from the fact that it was actually spoken. This hypothesis would explain some of the merits and some of the defects of the articles. It would account for some of their wanderings; for their abrupt and generally unsatisfactory endings; and for a good deal of that spontaneous character which is part of their fascination. In an interview quoted in this book Mr. Watts-Dunton admits that he has never been, strictly, a good reviewer. He defines himself, justly, as

"a student of letters, who finds it convenient on occasion to throw his meditations upon literary art and the laws that govern it into

the form of a review. It is a bad method, no doubt, of giving expression to one's excogitations, and although I do certainly contrive to put careful criticisms into my articles, I cannot imagine more unbusinesslike reviewing than mine."

How much better than the ordinary review such unbusinesslike reviewing is, how much more profitable for every one except, perhaps, the author under treatment, we need scarcely affirm. But in order thoroughly to appreciate these reviews, it was needful to be more interested in what the reviewer had to say than in what was said by the writer whom he was reviewing. The book was a mere peg, and if such weighty things were hung upon it that it broke under the burden, the reviewer, certainly, was unconcerned—and so, if he was wise, was the reader. If one came for bread, one was given a ruby; and, with leisure, you could exchange your ruby for a year's bread. But if you were really hungry, and could not wait, you had no choice but to go hungry away. There was rarely room among the first principles for any definite or minute valuing of the thing which had suggested the appeal to first principles.

Thus it cannot be said that Mr. Watts-Dunton as a critic made any great discoveries, that he was before any one else in recognizing new forces in literature. Mr. Douglas does, indeed, claim that it was he who first prominently praised George Meredith in an admirable article on the 'Poems and Lyrics of the Joy of Earth,' published here in the number for July 28th, 1883, and that

"after this appeared articles appreciative of Meredith's prose fiction by W. E. Henley and others. But it was Mr. Watts-Dunton who led the way."

This is not literally correct. Mr. Henley's article on 'The Egoist' (now incorporated in his article on Meredith in 'Views and Reviews') was printed, as the first article in our columns, on November 1st, 1879; and this, much more than Mr. Watts-Dunton's, was a challenge to public indifference on behalf of a new or not recognized force. Yet, if we compare the two articles, we shall find that Mr. Henley's was a challenge and no more; it was a piece of brilliant advocacy, it was just and generous and praiseworthy. But in Mr. Watts-Dunton's article there is not only an acute appraisal of the merits and demerits of Meredith as a poet, but also a consideration of the essential qualities of prose and verse, their kinship and divergence, which, having once been read, can never be forgotten. Here is fundamental criticism; and there is nothing for which we can exchange fundamental criticism, neither alert discovery nor brilliant advocacy.

As a critic of fundamental things Mr. Watts-Dunton is of the lineage of Coleridge, and, as such, we know not where to find his equal since Coleridge himself. In flashes Lamb could outshine even Coleridge, but Lamb gave us his criticism only in flashes. We are acquainted with nothing in Hazlitt, in Leigh Hunt, or in Matthew Arnold which deals so profoundly or so surely with the first principles of imaginative literature as Mr. Watts-Dunton has frequently done; and, in a consideration

of criticism *per se*, apart from criticism as imaginative creation, we could not put Pater on the same level. In Mr. Watts-Dunton, as in Pater, the critical impulse may be only another form of the creative impulse; but the difference is that with Pater the creative impulse went to the making of criticism, and sometimes threw criticism off its balance, while with Mr. Watts-Dunton the creative impulse is kept apart from what might almost be called the science of criticism, and is free to exert itself on poetry or fiction. Thus, as in Coleridge, the form of his criticism is for the most part ragged, though the rags are purple. Naked energy of thought has its own way in it.

In speaking of the science of criticism, we must not be taken to mean that classifying instinct, that concern over little facts and little details, which is sometimes misnamed science. Science, to speak properly, the science of a Darwin, is divination, as truly as art is; only it is a cool-headed divination, which can pierce underneath the seas and not lose breath, and stoop there steadily, and come back to the upper air with its hands full of sunken riches. In this sense Mr. Watts-Dunton's criticism may, indeed, be called creative.

It cannot be said that Mr. Douglas has not done justice to Mr. Watts-Dunton as a critic, or that he has not, for the most part, chosen excellently in the specimens which he gives of that criticism. But we find even here that tendency to accept things wholesale on which we have already commented. There is a phrase which Mr. Watts-Dunton has used as (they are Mr. Douglas's own words) "a sort of literary shorthand to express a wide and sweeping idea," the phrase "the Renaissance of Wonder." This phrase Mr. Watts-Dunton has explained in many places (as, for instance, indicating "a great revived movement of the soul of man, after a long period of prosaic acceptance in all things, including literature and art"), and its meaning, in its proper context, is clear enough. But when Mr. Douglas opens his first chapter with these words:—"Undoubtedly the greatest philosophical generalization of our time is expressed in the four words, 'the Renaissance of Wonder,'" we are impelled to ask, Is it? As a form of "literary shorthand" it has its value, as had Matthew Arnold's phrase "the criticism of life." But just as that partial phrase has become a shibboleth or an idol of the market-place, so is the other summary in danger of becoming one. The real criticism and corrective of the phrase "the Renaissance of Wonder" is that definition of Zoroaster which Mr. Watts-Dunton has often quoted in these columns: "Poetry is apparent pictures of unapparent realities." Now the important thing is, not that there should be realities which are unapparent, but that the things which are unapparent, of which the poet gives apparent pictures, should be realities. To the great imaginative poet they are; and that, not his "wonder" at them, is what matters. There is much in the romantic attitude of mere wonder; but what in Cyril Tourneur remains wonder, mere angry wonder, becomes in Shakspeare a divine certainty. Imagination, if there is any such thing, is

sight, not wonder; a thing seen, not the opening of the eyes to see it. The great poets, the great visionaries, have always seen clearly; when they have seen furthest, as with Dante when he saw heaven and hell, they have seen without wonder.

On one of the early pages of his book Mr. Douglas tells us that he proposes to show

"that the most powerful expression of the Renaissance of Wonder is not in Rossetti's poems, nor yet in his pictures, nor is it in 'Aylwin,' but in 'The Coming of Love.'"

On a later page he tells us that

"in imaginative power, apart from the other poetic qualities—the power of seeing a dramatic situation and flashing it upon the physical senses of the listener, none of his contemporaries have surpassed him."

On the very next page he quotes the saying of Rossetti that Mr. Watts-Dunton was "the most original sonnet-writer living"; and then, referring only incidentally to the sonnets in their separate form, he tells us that

"in 'The Coming of Love' the poet has invented a new poetic form. Its object is to combine the advantages and to avoid the disadvantages of lyrical narrative, of poetic drama, of the prose novel, and of the prose play."

'Christmas at the Mermaid' is scarcely less praised.

Now here it seems to us that Mr. Douglas has again allowed his enthusiasm to overpower his judgment. Rossetti's statement remains to-day as true as when it was uttered. The writer of 'Natura Benigna' and 'Natura Maligna,' of 'The Mirrored Stars,' of the second and fifth of the 'Prophetic Pictures at Venice,' of 'The Wood-haunter's Dream,' of 'A Dead Poet,' of 'John the Pilgrim,' of 'The Bedouin Child,' of 'The Last Sight of George Borrow,' of the sonnet beginning "Beneath the loveliest dream there coils a fear," was, even in the lifetime of Rossetti and his sister Christina, the most original sonnet-writer living. In these sonnets there is something fine, subtle, intangible—an elfin or wizard music. No one else could have written them, no one else has written anything like them. In 'The Coming of Love' some of these sonnets are introduced, in company with lyrical poems in various measures, and among them some exceedingly interesting experiments in homely realism, partly written in gipsy dialect. We know that some of the sonnets were written in early life, and we learn from these pages that others were not written before 1882. These and the poem called 'Mother Carey's Chicken' were all written independently. Now there is no reason why they should not have been so written if, in their final arrangement, they are able to convince us that they have grown into their places. But this, it seems to us, they do not do; they remain apart, each with its individual merit, but without combining among themselves the advantages of "lyrical narrative, of poetic drama, of the prose novel, and of the prose play."

The attempt in 'The Coming of Love' is deeply interesting, and if on the whole it fails, it fails in company with every attempt that has been made to unite the form of the novel with the form of the poem. It fails in a complex and elaborate

way, where 'Aurora Leigh' fails in a simple and downright way; it fails to be a lyrical novel as that failed to be a novel in narrative verse; and as that holds its place in English poetry in spite of its form, so will 'The Coming of Love' hold its place, in spite of its form, on the strength of the individual merits of the poems of which it is composed. But it is not rightly praised by making such a claim as Mr. Douglas makes on its behalf, any more than it is justly praised by saying that it is "a more powerful expression" of what we will agree to call the "Renaissance of Wonder" than Rossetti's poems or pictures. No one has loved Rossetti better, or praised him more nobly, than Mr. Watts-Dunton; and no one, we are sure, would less desire to be praised at the expense of the supreme romantic artist of our age.

There are many theories in Mr. Douglas's book which, if we had space, we should like to discuss. In the work of one who is at once an artist and a theorist there is a double opportunity for theorizing, and Mr. Douglas has done well in so constantly setting the theorist to confirm the artist and the artist to support the theorist. He has not always indicated where they diverge. As, in his treatment of 'The Coming of Love,' he has not, we think, distinguished and dwelt upon what is finest and most essential, so in his placing of 'Christmas at the Mermaid' "second in importance" to 'The Coming of Love,' and in his unqualified statement that "some Aylwinians put it at the head of his writings," he seems to us to be still more uncritical—to be, in fact, judging rather by quantity than by quality. In spite of the beautiful passage describing young Shakespeare at Stratford, put into the mouth of Mr. W. H., and in spite of the general energy of David Gwynn's story, the poem cannot for a moment be set beside such a sonnet as 'Natura Maligna,' for the essential qualities of poetry. The qualities of the one are for the most part external, while those of the other are quintessential. In poetry length matters nothing, or we should put 'Religious Musings' before 'Kubla Khan.' What matters everything is the vital poetic life, and that, like the genie of the 'Arabian Nights,' can shrink its vast bulk to slip through the neck of a bottle, though that bulk may be high enough to touch the stars.

The City Companies of London. By the Rev. P. H. Ditchfield. (Dent & Co.)

THE aim and object Mr. Ditchfield had in view in preparing this sumptuous volume was to place on record more especially the vast schemes of benevolence and charity administered by the Livery Companies, concerning which there still remains in the popular mind much ignorance and misconception. For this purpose he has availed himself largely of the exhaustive mine of information to be found in the returns made by the various Livery Companies, both great and small, to the Royal Commission of 1880, the mine that was worked to some purpose by Mr. W. Carew Hazlitt for his historical account of the same companies which appeared in 1892.

That Commission, as is generally known,

was the outcome of a cry raised by "hungry reformers," casting an envious eye upon the untold wealth of the City Companies, and the Report of the Commissioners proved a sad disappointment to their hopes. It showed that the available income of the companies largely depended upon the proportion their corporate estate bore to their trust estate; that the corporate available income of the companies amounted to about 425,000*l.*, whilst their trust income reached the sum of 200,000*l.*; that as to the former the companies enjoyed an indefeasible right to dispose of it as they thought fit, both as to corpus and income, whilst the latter was being justly, even generously, devoted to objects prescribed by the several trusts.

Mr. Ditchfield points out that the proportion of trust income to corporate income in the several companies varies considerably. The trust income of the Grocers, for instance, is the smallest of any of the so-called "great" Livery Companies, amounting to no more than 500*l.* a year, whilst their corporate income was returned as over 37,000*l.* Nevertheless, this Company not only made a munificent gift of 20,000*l.* in 1873 towards the erection of a new wing to the London Hospital, but also yearly bestows a sum of 6,000*l.* on various charitable institutions.

On the other hand, the trust income of the Haberdashers largely exceeds the total corporate income of the Grocers, whilst their corporate income is but little more than the trust income of the Fishmongers. The result is that, after fulfilling conscientiously their trust duties, their power to do good in other directions is crippled, and they have been unable to contribute towards the maintenance of the City and Guilds of London Institute with the rest of the great Livery Companies. There is only one other of these companies that does not contribute towards this Institute at the present day, and that is the Drapers. For many years, however, this company was one of the largest supporters of the Institute, but since 1889 its flow of charity has been diverted into other channels, notably towards the establishment of the People's Palace at the East-End of London, and the encouragement of technical education in various centres outside London.

The largest contributor towards the maintenance of the Institute is the Goldsmiths' Company, the sum total devoted to this object since its inception in 1878 to the present day amounting to no less than 118,864*l.* Nor does this represent all that this body has done to foster technical education. In 1889 it undertook the entire cost of founding and endowing a Technical and Recreative Institute at New Cross, an undertaking which has entailed an expenditure up to the present day (including capital outlay) of at least 200,000*l.*

Within the last few months, however, the company, for reasons best known to itself, signified its intention to close the Institute at short notice, and at the same time offered to make over its site and buildings as a free gift to the University of London. The proposal came as a surprise to many, and was at once objected to by the London County Council, whose authority as an educational body had been largely augmented, financially and otherwise, by the Education Act of 1903. The Council claimed

that the munificent gift of 5,000*l.* a year which the Goldsmiths' Company had signified its willingness to grant to the Institute in 1891 was morally, if not legally, an endowment in perpetuity for the special purpose of a polytechnic. The company, on the other hand, made it clear to the Council that they had no intention of maintaining the Institute in perpetuity, while assuring the Council, at the same time, that they had equally no intention of diverting their subvention to other purposes.

At length a compromise was effected, the Goldsmiths' Company agreeing to continue their subvention for another year in order to give time to the University and the Council to arrange matters on a permanent basis. The threatened closure of the Goldsmiths' Institute occurred whilst Mr. Ditchfield's volume was passing through the press. He had, therefore, to content himself with bearing brief testimony to the munificent spirit evinced by the company in making so noble a gift to the University, thereby enabling that body to extend its sphere of usefulness.

Of each of the twelve great companies and sixty-two minor companies Mr. Ditchfield provides a concise but adequate account, and by way of introduction he adds a general view of the rise and development of the ancient guilds or fraternities which virtually governed the trade and handicrafts of London. With reference to the relation of the companies to the municipality, however, he commits himself to the following strange statement:—

"The connexion of the Companies with the Municipality is somewhat curious, and in tracing the history of the relationship we are carried back to the early times when, instead of having wards as divisions of the Municipality, the Companies were the electors to the Courts of Aldermen and Common Council of the City."

Here Mr. Ditchfield appears hopelessly at sea, for, apart from the year 1351, when thirteen of the leading "misteries" were invited to send four representatives respectively to consult with the Mayor and Aldermen upon important matters touching the City, the "misteries," or livery companies, had nothing to do with elections to the Common Council before 1376, when for a short period of seven years the right of election was transferred to them from the wards. As to elections to the Court of Aldermen, the companies have never in their whole history been concerned with these, although for the period just specified they were concerned with the election of Mayors and Sheriffs.

Mr. Ditchfield discourses pleasantly on the halls of the various companies and the treasures they contain, but of these there is little more to tell than has recently appeared from the pen of Mr. Philip Norman, with illustrations by Mr. Thomas R. Way. The beauty and value of Mr. Ditchfield's volume are much enhanced by some exquisite drawings by Mr. A. R. Quinton, reproduced by photogravure and other processes.

We fear that the index leaves something to be desired as to accuracy, to judge from the single instance of Oundle School, the property of the Grocers' Company, appearing in the index as "Oundley, Mercers' School at." The omission, too, from the index of

proper names, e.g., the names of donors of plate, &c., to the various companies, detracts much from its usefulness. Lastly, we cannot resist an expression of regret that Mr. Ditchfield should have rendered himself responsible for such a piece of Latin as he has printed in connexion with the charter of Queen Elizabeth to the Painters' Company. Moreover, we do not think that he would have made the remark that the City Records describe the Farriers' Company by "the honourable title" of the "Marshals of the City," had he been aware that *marscallus* is the common Latin term for "smith" or "farrier."

Scientific Fact and Metaphysical Reality. By Robert Brandon Arnold. (Macmillan & Co.)

BUT a few days after the publication of this book, the author was cut off in the bud of his vigorous manhood, and *inane munus* must express the feeling of the reviewer who would offer him the "vain honour" of cordial praise.

To be fair to science and metaphysics at once, to co-ordinate and, as far as possible, fuse their several results, and to determine which of the two has the better right to predominate in the fusion—such is the leading motive of this essay. It may be said at once that, in Mr. Arnold's view, the final jurisdiction lies with metaphysics. He is not one of those who can acquiesce in an uncritical positivism:—

"Prof. Karl Pearson would vaguely dismiss metaphysics as 'built' upon air or quicksands, but it would be much truer to say that it is rather in danger of evaporating into air, than that it is built upon it. Plainly, it is 'built' upon the ordinary conceptions, fact, matter, mind, space, &c., and always begins by asking what precisely we mean by these terms. Similarly geometry begins with its necessary definitions. Those who speak of the 'thin grey abstractions' of metaphysics are more just, for they imply that its results may be logically true, but in certain connexions are unrealizable, though by no means negative. It is plainly absurd to say that an inquiry which begins by the investigation of the exact meaning of 'fact,' does not take account of facts."

On the other hand, Mr. Arnold does not carry his respect for "the metaphysicians in the intellectual centres" so far as to adopt their customary Olympian attitude towards those they regard as the slaves of the lower categories. A follower of Mr. Bradley, our author can at the same time rejoice in the work of the high priest of naturalism, Herbert Spencer. This, however, "is in reality a history of the universe, continued into the future with the help of science, rather than a philosophy." But the metaphysician, as the man whose business it is to be ever "raising the previous question," has to inquire what such a history presupposes, how it comes to be possible at all:—

"Though we deliberately follow his [Spencer's] example, in so far as we utilize the results of evolutionary work, which we accept as relevant to metaphysics, it cannot be allowed that the analytic method is ultimately the only method by which the theory of existence as a whole can proceed. For such an inquiry must ask, what is involved in 'time,' and such a question goes behind the assumption involved in the words 'genetic' and 'evolution.'"

We would fain go on to illustrate Mr. Arnold's open-mindedness from another side. For "the metaphysicians in the intellectual centres" are anything but united; and that a "Bradleian" should find himself in sympathy with "the main humanist conception of the teleological character of the presented idea" argues an impartial endeavour to assimilate whatever is best in two rival systems which, after all, appear to have far more in common than the infuriated diatribes of their respective authors (see, for instance, the last two numbers of *Mind*) would lead the casual reader to suppose. But we must press onwards to consider Mr. Arnold's positive findings. These are not put forward as contributions to "science." The universe is indeed described in a quasi-scientific manner in so far as, somewhat after the Spencerian fashion, it is "taken separately part by part." But this is done "always with the definite purpose of utilizing the results thus obtained for the final metaphysical analysis and comparison." Meanwhile Mr. Arnold has evidently been at immense pains to acquaint himself with all the latest developments of scientific thought, and with the aid of his friend Mr. Charles Singer, to whose services he gratefully alludes in the preface, has managed to incorporate much, both of fact and of theory, that is no less interesting than it is novel. By its metaphysical conclusions, however, the book as a whole claims to be judged. These are set forth most succinctly in the carefully written chapter entitled 'Ether, Matter, and Mind.' "Ether" turns out to be in its essential nature, that is, in its intrinsic mode of "appearance," infinite. "Matter," which is strictly complementary to ether, in so far as the two together form one subject for the physicist, is plural as such, and consists in finite bodies. So far Mr. Arnold's analysis, which resolves itself into a kind of Kantian deduction from the "forms of the mind," is not seriously liable to cavil. His account of "mind," however, is less satisfactory. Mind is identified with the objectified mind of intellectual reflection. It is held to "exist" wholly and merely "in the totalizing of a content, which, at the same time, being selected, is never its whole possible content." Thus it is "incomplete." For, whatever "totalizing" may exactly mean, it seemingly does not amount to the investing of the content, which is in Bradleian language a "what," with self-existent reality or "that-ness." Where, then, do we come into contact with the self-existent? *Ex hypothesi*—since we cannot find it in ourselves—nowhere. It has to be extracted out of the logical postulate that somehow there must be a universe. For the rest, analogy, that mainstay of the "personal idealist," is requisitioned likewise by the absolutist as a prop to his sadly anæmic faith in the transcendent One:—

"Mind in every instant of its manifestation displays before our eyes an exquisite specimen of 'transcendence.' For a flash of conscious sensation, as proved by psychological science, actually consists in the transformation for our apprehension of a number of sub-sensations (through the effect of some stimulus at least relatively external). These were previously represented only in terms of material neural action, but now become one new entity of a

'different' type of existence, conscious mind, which is yet essentially determined by their previous nature. In face of these facts, indicating by the fresh evidence of scientific research the truth of that monism to which philosophy has always tended, it seems possible that a lack of faith in the guidance of reason may be responsible for intellectual dualism or pluralism."

Mr. Arnold is, however, willing to lend an ear to the voice of what he terms (perhaps not very happily) our "ideal instincts," and in particular seems ready to allow that "the protests of the religious consciousness" almost justify the upholders of human personality in their efforts to expose the mythological character of the latest edition of "all-devouring Kronos." Nay, he would even

"emphasize the fact that the Absolute, as left by Mr. Bradley, is not God, and cannot possibly meet the practical wants of religious human nature. For practical purposes it is equivalent to atheism."

Drawn thus in opposite directions by his feelings and by the intellectualist assumptions of the logic in which he was reared, what wonder if our author, in his two final chapters on 'God and the Absolute' and 'Human Immortality,' speaks perplexedly as one who, seeing not, yet fain would see, and, fearing to hope against reason, yet is hopeful? But, though the treatment wavers, in the summing-up the "everlasting Yes and No" of the Bradleian doctrine is somehow overcome:—

"We believe, after this investigation, that the universe does not, at least, exclude either a real God or human immortality, though we are convinced that the principle on which such a consummation might be realized in the future must be far removed from popular notions on the subject."

We warn the intending reader that he need not expect to find here the superficial clearness and consistency that in philosophy so often come only when the thinker has given way to the teacher, or it may be to the mere *littérateur*. This was a man whose strength lay not so much, perhaps, in quickness as in doggedness. Even as he wrote he was plainly struggling the while towards a wider outlook, and in his modest, manly utterances there shines a promise—which who shall deem of no account because it was not to be fulfilled?—of richer truth, such as it is the lot of sheer persistency alone to wring from the grudging heart of the world's mystery.

Life and Letters of Henry Parry Liddon. By J. O. Johnston. (Longmans & Co.)

MR. JOHNSTON need not have apologized for the delay in the publication of Liddon's 'Life.' Rather, we should be glad if some law, written or unwritten, could make it the exception for any biography to appear within ten years at least of the death of its subject. No man's work or character can be viewed in trustworthy perspective while the sense of his loss is yet fresh; and recent reminiscences are apt to distort the true proportions of the complete picture. Let the whole recede a little into distance of time, and the really important features will stand out; the biographer, on the one hand, will have less temptation to overload his book with details which, while gratifying

to the lover of gossip, will not help posterity to judge really what manner of man his hero was, while, on the other, he will in many cases be able to walk without fear of rekindling smouldering fires. Liddon was born seventy-five years ago, and few of his contemporaries are now left. The old controversies are there, no doubt, but they are debated in a less austere spirit. Few, if any, of the most prominent champions of orthodoxy to-day, we take it, would hold with Keble that most of the men who had difficulties about the inspiration of Scripture were too wicked to be reasoned with. Even Liddon himself, though he inherited a full share of this austerity (which the early Tractarians themselves inherited, as is pointed out in this book, from the early Evangelicals), would certainly have drawn the line short of this. It is no business of ours in these columns to discuss the question whether this is for better or worse; whether it indicates weakening of faith, as some may say, or strengthening of hope and charity. No careful observer can doubt the fact.

For a similar reason, we cannot here enlarge upon the theological correspondence with which a great part of the book is naturally taken up. Liddon's position with regard to such questions as the use of the Athanasian Creed, the Reunion of Christendom, the historical accuracy of the Old Testament, will doubtless fall to be considered by the historian of English religious thought in the nineteenth century. Some of his sermons will probably take their place beside those of Bossuet and Taylor as specimens of what a less auspicious age than theirs could produce in the way of sacred oratory. But for the present those who knew him in life will turn more readily to the pages which depict the man as he appeared to his innumerable friends. Such passages are to be found throughout, but are concentrated in the reminiscences contributed by Mr. Sampson of Christ Church, and the concluding chapter written by the Bishop of Oxford. Both these do something towards making the reader understand how it was that a man holding so tenaciously, and expressing so uncompromisingly, and with such a relentless logic, views obnoxious to the average man, whether sensual or intellectual, should have had so many friends, so few enemies, in either, and particularly in the latter class. For one thing, he was always a straightforward combatant, whose perfect sincerity was clear in every sentence he uttered. "I do like Liddon; he is so fair," said another eminent Christ Church man to the present writer. The speaker was one who used to aver that he had never possessed a surplice, and whose name would be known as that of one whose attitude towards religion was simply negative. Yet the two used to pace the stones of Christ Church late into the night, conversing on all subjects, and one of the very last letters which Liddon wrote was to this friend. With the late William Rogers, of Bishopsgate, he had doubtless more in common; yet Rogers's name is not one which High Churchmen as a rule hold in high esteem. But the writer, again, well remembers a characteristic remark of Liddon's:—

"You know, my dear —, it might not do to have the Church all William Rogerses; but I

consider that one or two here and there are very good for us, and serve to keep us alive."

Liddon was saved from being a pedant—and the theological pedant is the worst of all—not only by his entire unselfishness, but also by his keen sense of humour. As all his friends knew, there was no more admirable teller of a story within the four seas. Many will recall

"the voice, the look, the manner, the perfect flexibility of tone; the phrases that summed up everything, the reticence that suggested more than any phrase; the gesture, or something less obtrusive than a gesture, which came in when any word would have been clumsy; the delicate enunciation that was always precise and never prim, that lent itself alike to earnestness and fun,"

of which the Bishop of Oxford speaks. But this humour in fact irradiated almost everything he said. Writing of a speech of Bishop Wilberforce in Parliament—presumably on Irish Disestablishment—he says:—

"His fertility and resource are astonishing. But.....the demonstration of the doctrinal identity between St. Patrick and the present Archbishop of Armagh is not quite conclusive."

Or, again, when a crisis was thought to be impending as the result of a Privy Council judgment:—

"I feel that one must go on as usual, just as those people do who read Dr. Cumming about the Seals, etc."

Or on reading Dante:—

"It is impossible while doing so not to make in one's thoughts all sorts of modern arrangements for the great worlds which he describes. But this is not always edifying."

He relates with much delight an incident which befell him in Egypt:—

"The other day, as I was riding out on a donkey in one of the by-streets of Cairo, a camel that passed suddenly gobbled and spat at me—a curious variation of the look of tranquil disdain with which these beasts generally regard everything, as if they were Heads of Houses of the old type. Said Hassan (my donkey-boy), 'That camel has been at Mecca, on the Hadj; all that go there learn to know Christians when they see them.'"

Liddon travelled a good deal, and made friends with high ecclesiastical personages in many lands. It was in the course of a journey to visit Bishop Strossmayer, a prince-bishop of mediæval wealth, learning, and benevolence, that he saw the impaled body on the bank of the Save which gave rise to a good deal of diplomatic and journalistic controversy. It may, perhaps, be said here that he himself never had the slightest doubt as to the accuracy of his observation; which, as the object was not a hundred yards distant, and he was, moreover, armed with opera-glasses, seems not improbable.

Of the various portraits given in the book, those from photographs strike us as more satisfactory than those based on paintings, which is curious in the case of so mobile a face. The frontispiece is an admirable reminder of the Liddon whom we knew in his most characteristic moments. One can almost hear the "Don't you think almost, perhaps," that preceded some of his most incisive and uncompromising sayings.

The index is sadly meagre; and Mr. Johnston has an odd habit of writing of still living persons without the customary prefix to their names. There are one or

two instances in which passages from Liddon's diary are given which had better have been omitted. At least, there seems to us to be a certain lack of delicacy in publishing memoranda of states of feeling and emotion, written down, doubtless, as a relief, but surely not intended for any eye but the writer's. Few graces are so lacking at the present day as that of reticence; and the resulting tendency is one against which all cultivated persons cannot make too firm a stand, alike by precept and by example.

NEW NOVELS.

At the Moorings. By Rosa Nouchette Carey. (Macmillan & Co.)

MISS CAREY'S latest novel belongs to the old-fashioned type of fiction. No problem of human life is touched, no exciting incidents are narrated, no attempt at epigrammatic dialogue is made. A quiet story is told in unpretentious style. The opening scene is the cathedral town of Cottingdean, where Edward Lassiter, who derives a slender income from literary work, lives a life of genteel poverty with a devoted sister. An old aunt, long estranged from her relatives, is generous enough to leave him the bulk of her property, including the charming old country house in which she lived. Here, at "The Moorings," the rest of the story glides along. Edward Lassiter marries a neighbour's daughter; his sister marries the vicar of the parish, whose knowledge that he suffers from heart disease makes him rather a melancholy suitor; and a prodigal brother returns with a colonial wife, who is unrefined and ill at ease. This is all in the way of incident. The greater part of the book consists of conversation between the hero and his sister, much of it concerned with mere domestic detail. But the story, though wanting in movement and colour, is not devoid of interest. It may be recommended to English girls as an excellent specimen of the kind of fiction their grandmothers read.

Julia. By Katharine Tynan. (Smith, Elder & Co.)

MRS. HINKSON is wise in her generation. She excels in the art of bringing into prominence the aspects of Irish life and character possessing a traditional attraction for the British public, yet in so doing she seldom condescends to the inartistic exaggeration characteristic of books written with this end in view, and makes no attempt to gloss over such little weaknesses of her countrymen as their indifference to portionless beauty, or their inferiority in domestic instinct to the average Englishman, whose readiness to play with his babies and to stand by his wife in household emergencies generally is an object of wistful admiration to many Irish matrons. In the present case we certainly feel some hesitation about accepting the delightful priest and nuns here presented as ordinary specimens of their class, and no hesitation in pronouncing that such farmer-folk as the heroine and her grandmother must be rare indeed upon earth; but the picture is embellished with so many charming touches of nature that our perception of its unreality is lost in a sense of pleased amusement.

The Silent Places. By Stewart Edward White. (Hodder & Stoughton.)

READERS of 'The Blazed Trail' and 'The Magic Forest' have learnt to expect fresh-air entertainment of the most wholesome sort from Mr. White, and his latest book will not disappoint expectations. There would be something lacking in the boy who could not enjoy 'The Silent Places.' Only the bitter winter of North America, with its all-covering snow, makes the places Mr. White writes of silent. They are as full of movement, of strenuous effort, and of adventure (as here depicted) as the most resounding battle-field. In fact, it is an unending battle in itself, the life described in this book. The Honourable Hudson's Bay Company have need of a certain Indian who has robbed them. His capture is very necessary to the Company. Accordingly, from one of their outposts they dispatch two of their most trusted hunters upon "the Long Trail," to scour the whole of their vast territory if need be, and certainly not to return without the Indian. Here, then, are all the elements of what Mr. Kipling has assured us is the most fascinating kind of chase—the hunting of a man. And the man in this case is a Red Indian, perhaps of all men alive the most difficult to hunt, since he has all the cunning and hardihood of the wild beast, and a great deal more knowledge and intelligence. Among many interesting pieces of information, one gathers from this book that Indians are capable of carrying burdens weighing two hundred pounds upon the trail. The African carrier's load is sixty pounds. The book is full of fine and glowing descriptions of scenery and adventure in the far North. It would be hard to find more vivid records of sledge travelling, with its bitter hardships. The story is worth following for itself, and abounds in strong descriptive passages.

That Little Marquis of Brandenburg. By W. R. H. Trowbridge. (Hurst & Blackett.)

THIS is scarcely to be ranked as a work of fiction. Mr. Trowbridge, who has chosen to describe the early life of Frederick the Great in the form of a novel, has avoided the cares of creation. All the characters and incidents are real. The extreme rigour with which Frederick I. trained the heir to his throne; the violent anger of the stern and suspicious father; the unsuccessful attempt of the ill-treated son to escape; the execution of his faithful friend Katte outside the fortress of Cüstrin, where the prince himself was a prisoner—all the familiar facts of Frederick the Great's youth are set forth with a wealth of detail. The story closes with the execution of Katte. To Frederick's later history before he became one of the world's great figures—his marriage to Princess Elizabeth Christina, the esteem he eventually won from his father, his contributions to literature—no allusion is made. "It was on the ramparts of Cüstrin," runs the concluding sentence of the book, "that Frederick the Great became possible." There Mr. Trowbridge is content to leave him, convinced that the cruel death of his devoted friend completed the formation of his character. Whether Frederick the Great would have

been impossible if his father's conduct had been less brutal is a question we need not discuss. In the character of the boy there must have been some signs of the greatness of the man. Mr. Trowbridge has failed to indicate them.

Dialstone Lane. By W. W. Jacobs. (Newnes.)

THERE are, perhaps, three score of illustrations in this little volume, and they are comic in much the same way as the half-penny comic papers are said to be. Here is no vestige of the comedy referred to by Meredith in his famous essay. This is humour of the back-slapping variety. Mr. Jacobs's characters in this story have no more relation to real life than the figures in a harlequinade, and they are given to frolics of a similar kind. Nevertheless, even the reader with a genuine sense of humour may look to obtain some chuckles out of these pages. But Mr. Jacobs has done a good deal better. It is a pity that he hankers after the portrayal of seafaring men—of deep-sea sailormen, that is—for he appears to know little about them. Men with masters' and mate's certificates to lose are never the sort of comic pothouse idlers described here. Men of the bargee type do not obtain certificates and command ocean-going vessels. But one feels kindly towards such a book, knowing that it will heartily tickle a number of innocent people.

Baccarat. By Frank Danby. (Heinemann.)

THIS is a clever, coarse story about the bodies of two men and one woman, with sundry other smartly sketched figures by way of accessories. The point of view is far more suggestive of the French novel than the English, being based, as it would seem, upon the assumption that the most powerful and ever-present force in the lives of men and women (even when they become staid citizens and the parents of families) is sexual passion. This is, in fact, not pleasant fiction, though it is undoubtedly clever. There is strong work in it, in spite of a tendency to exaggeration, and the annoying assumption just mentioned. The book tells the tale of an Englishman happily married to a French girl, whom he has occasion to leave for a time, with their children, in a French watering-place, where gambling and dissipation lead to her fall. The husband seeks her out in Paris, and forgives her, hoping, believing, that he will be able to forget. The tragedy of his endeavour is handled with surgical thoroughness.

The Prince Chap. By Edward Peple. (Putnam's Sons.)

WE are sorry that we do not like this story, written by an American, and purporting to describe artistic life in London; the more so since we gather that a play is to be founded upon it. The author should have taken the trouble to learn something about London before venturing to depict its life. His Londoners speak a language never heard on land or sea, and, noting this, we are not surprised to find that the author is under the impression that there is no charity in London, except such as may be introduced

by Americans living here. So preposterous an idea suggests that the writer is as ignorant of the ways of his own country as he is of English life. The pathos and sentiment of the book are not to our taste.

Christmas Eve on Lonesome. By John Fox, Jun. (Constable & Co.)

MR. FOX has made some reputation as a successor to Bret Harte. The decay of taste and criticism among the constantly increasing class of novel-readers may account for the success of an imitator whose imitation is so superficial. 'Christmas Eve on Lonesome' has the sort of scenery and the sort of people that Bret Harte might have dealt with, but it wants the qualities which made Bret Harte's work the work of an artist. It is a story of unexceptionable character—the story of a man who went to shoot his enemy, but, remembering something the prison chaplain had said, held his hand. It happened that the day was Christmas Eve, but no one knew that it was. Matter such as this is inadequate for a story of real life in the wild parts of America or elsewhere. It is mildly sentimental, but not pathetic. Another story relates a comic incident in the great Civil War. It shows a good deal of appreciation of the ridiculous, but a want of good taste. There are subjects which ought not deliberately to be made use of for the purposes of jest. Among the remaining stories there is one which may be read with more satisfaction. It is about a dog, and it ends happily. A word should be said in praise of the coloured illustrations. They are exceedingly well drawn and reproduced.

The Discipline of Christine. By Mrs. Barré Goldie. (Alston Rivers.)

AN extensive acquaintance with modern fiction inclines us, despite the accumulated wisdom of nations, to doubt whether, so far as novel-writing, at all events, is concerned, a good beginning is really the main essential to success. The story which we are at present considering certainly begins well—indeed, the first half, describing the childish friendship between the Undine-like Christine and the little lame peer, is not only lively and pleasing, but also in some degree original. Yet when the young people are once grown up we find ourselves among purely conventional beings—the beautiful girlish heroine, with the world at her feet; her rival, the spiteful society woman; and the fascinating villain, the worker, in former days, of her mother's ruin, who steals her heart from an irreproachable and rather uninteresting adorer, and when discovered in his true colours strikes her "senseless to his feet, as he had struck her mother before her," a touch which recalls the stirring melodramatic style of some fifty years ago.

THE SURVEY OF INDIA.

Linguistic Survey of India.—Vol. V. *Indo-Aryan Family: Eastern Group.* Part II. *Specimens of the Bihārī and Oriyā Languages.*—Vol. III. *Tibeto-Burman Family.* Part II. *Specimens of the Bodo, Nāgā, and Kachin Groups.* Compiled and edited by G. A. Grierson. (Calcutta, Office of the Superintendent, Government Printing, India.)—In passing from the section of the Eastern group of

Indo-Aryan languages, treated of in Vol. V. Part I., already noticed in these columns, to the languages of Bihār, Dr. Grierson finds himself on ground that is peculiarly his own. He has illustrated by many monographs the life and language of the people of Bihār, among whom he lived for several years.

The province of Bihār is so called from the town of Bihār, which was its capital in Muslim times. The word Bihār is derived from *vihāra*, a Sanskrit term used by the Buddhists to denote a monastery. This province is famous in the early history of Buddhism. It was occupied in those days by the kingdom of Magadha, south of the Ganges, and the kingdom of Mithilā, the modern Tirhut, north of that river. In Rājagriha, the ancient capital of Magadha, "the great reformer lived for many years, and the ruined site of the city teems with reminiscences of him." In Kusānagara, in the kingdom of Mithilā, he ended his life. At a later period in the history of Buddhism, Pāṭaliputra, the modern Patna, was the capital of the Maurya king Asoka, the Buddhist Constantine, whose dominion extended from Orissa to Afghanistan. Perhaps the most famous Buddhist monastery was Nālanda, at the east end of the Rājagriha valley, where the Chinese pilgrim Hsüen Tsang studied for years. But in his time the land of Magadha was full of monasteries.

Bihār may also boast of having produced another great Indian religious reformer, for Vardhamāna or Mahāvīra, the founder of the Jain religion, was born in Kundagrāma, a suburb of Vaiśālī.

The Bihārī languages are three in number: Maithilī, the language of Mithilā; Magahī (Sanskrit *Magadhi*), the language of Magadha; and Bhojpuri, which takes its name from Bhojpur, a town in the district of Shahabad, near which the battle of Buxar was fought. Of these Maithilī alone has a literary history. The Sanskrit scholars of Mithilā have been famous from ancient times. Among them was Lakhimā Thakurānī, who lived in the middle of the fifteenth century A.D., one of the few learned women of India whose names have come down to us. But her fame is overshadowed by that of her great contemporary, Vidyapati Thakkura. Vidyapati did not confine his attention to Sanskrit composition. He wrote poems in the vernacular in praise of Krishna and Rādhā, which have largely influenced the religious history of Eastern India. He was succeeded by a long line of poets, reaching down to the present day.

The people of Mithilā are described by Dr. Grierson as a "timid, home-staying" race, "under the domination of a sept of Brahmans." Their language is remarkable for the luxuriance of its verbal forms.

"For each person of each tense sometimes as many as eight different forms may be used. This is due to the fact that the verb agrees not only with its subject, but with its object. Although the distinction of number has disappeared from the modern language, the distinction between superior or honorific and inferior or non-honorific is substituted."

In this way four principal forms are accounted for, but there are other forms, some optional, and some obligatory in certain circumstances. In spite of the difficulties which hedge round the study of Maithilī, there can be no doubt that Dr. Grierson's lucid exposition of the grammar makes it possible, with the help of the extracts, to gain some insight into the structure of the language.

Closely allied to Maithilī is Magahī, the speech of Magadha. It has the same bewildering fecundity of verbal forms, but differs from Maithilī in two particulars. It possesses two additional tenses, and differs also in the form of the substantive verb. It appears that the people of Magadha have an evil reputation for boorishness, which dates from Vedic times. A little popular song quoted by Dr. Grierson runs as follows:—

"Magadha is a land of gold. The country is good, but the people are vile. I have lived there, and got into the habit of saying 're.' Why, 're' do you beat me for doing so?"

This unfortunate habit of introducing "re" into every question, which is generally considered offensive in India, is said to have earned the natives of this part of the country many a beating. But at any rate they have this advantage over the people of Mithilā, that they were never specially cursed by the demigod Rāmachandra.

Bhojpuri, the most western of the three Bihārī dialects, is marked off from its eastern congeners by a sharp distinction in grammar and pronunciation. As becomes the language of a practical people, it has cast off "all the maze of verbal forms which appals the student when he first attempts to read Maithilī or Magahī." But it possesses a peculiar present tense, which is not found in the other two dialects, an oblique form for the genitive of the substantive, and other characteristics, which distinguish it from Maithilī and Magahī.

The Bhojpuri people are a sturdy, fighting race. They enlisted readily in the Hindustani army, and gave us much trouble in the Indian Mutiny. Their characteristics are summed up by Dr. Grierson in the following words:—

"As fond as the Irishman is of a stick, the long-boned, stalwart Bhojpuri, with his staff in hand, is a familiar object, striding over fields far from his home. Thousands of them have emigrated to British colonies, and returned rich men; every year still larger numbers wander over Northern Bengal and seek employment either honestly as palik-bearers, or otherwise as dacoits. Every Bengali zamindar keeps a posse of these men, euphemistically termed 'darwāns,' to keep his tenants in order."

Dr. Grierson might have added that in Calcutta, where they abound, they are popularly credited with a turn for usury. In illustration of their love for Hibernian arguments, we are presented with a paraphrase by Mr. W. S. Meyer, I.C.S., of the 'Song of the Stick,' which Dr. Grierson calls the Bhojpuri National Anthem. Perhaps it is not too daring a supposition to conjecture that the ancestors of the present Bhojpuris formed the strength of the victorious armies of the Maurya sovereigns. Though the ethnic affinities of this people point to the West of India, it is shown by Dr. Grierson that their speech must, on the whole, be classed as a member of the Eastern group of the Indo-Aryan vernaculars.

It is calculated that about ten millions speak Maithilī, six millions Magahī, and twenty millions Bhojpuri.

The last language treated of in this volume is Oriya, mainly the speech of Orissa, though it is not confined to the division which now bears that name.

"Oriya is remarkably free from dialectic variation. The well-known saying, which is true over the North of India, that the speech changes every ten *kos*, does not hold in Orissa."

Though closely resembling Bengali in its grammatical structure, it has an advantage over that language, in that it is pronounced as it is spelt. Moreover, its whole verbal system is more clearly and logically arranged. When it is necessary to express the idea denoted in Latin by the infinitive mood, "Oriya simply takes the appropriate verbal noun, and declines it in the case which the meaning necessarily requires." Dr. Grierson points out that in this respect Oriya

"is in an earlier stage of development than even classical Sanskrit, and among Indo-Aryan languages can be compared only with the Sanskrit spoken in Vedic times."

He ascribes the archaic character which runs throughout the grammar of Oriya to the fact that Orissa is enclosed on the east by the Indian Ocean, on the west by unhealthy districts inhabited by barbarous tribes, on the south by people speaking Dravidian tongues, while on the north "it has seldom had political ties with Bengal."

Unfortunately, Oriya is encumbered with a peculiarly difficult character, which appears at first sight to be entirely composed of curves. Dr. Grierson ingeniously accounts for this by the fact that the talipot palm leaves on which the character is written would be split by a horizontal line, which must be of necessity in the direction of the grain. This explanation applies admirably to the alphabets in which Telugu, Canarese, Malayalam, and Singhalese are written, but perhaps not equally well to the Grantha character, and the form of Devanagari used in the South of India.

It is calculated that about ten millions of people speak the Oriya language.

When we take up the volume of the Survey dealing with the Tibeto-Burman family, we are face to face with an altogether different class of linguistic phenomena. These languages are mainly agglutinative. They show a failure to recognize the distinction between the verband and other parts of speech, and convey ideas by means of prefixes, suffixes, and infixes. Position, also, is of great importance in these languages. An idea of their method may be given by an interlinear translation of a sentence in the Mikir dialect, in the description of which Dr. Grierson has been assisted by Sir Charles Lyall. In this dialect the English sentence "A certain man had two sons" runs thus: "One person child-male persons-two were." To the philosophical student of human speech these languages will probably be more interesting than those of more advanced and cultivated races. Here we behold "the originals" of language "in their crude conception."

The Tibeto-Burman languages are principally spoken in the extreme east of India. The Bārā, or Bodo, languages are scattered over Cachar, Assam, and the East of Bengal; the languages of the Nāgā group are spoken by tribes inhabiting the districts of Lakhimpur, Sibsagar, the Nāgā hills, Cachar and Nowgong, the State of Manipur, and the wild country to the east of the frontier of British India; the language of the Singphōs, or Kachins, is that of a numerous race extending from Upper Assam, across Northern Burma, beyond the Chinese boundary, into Yunnan. The area occupied by each of these languages can be seen at a glance in the admirable maps with which this book is illustrated, like the other volumes of the series. In dealing with this part of his task Dr. Grierson has had to rely largely on books written and data supplied by local officers and missionaries, to whom he most fully and particularly acknowledges his obligations, and with regard to some tribes it has been found impossible to obtain satisfactory information.

One most interesting phenomenon is pointed out by Dr. Grierson in the case of the Bārā languages, which may be observed in every part of India where backward races come into contact with Hindu civilization. These languages are being influenced by those of their Aryan neighbours, and tend gradually to become inflectional:—

"Many of the people who speak these Bārā languages are bilingual, and can use Bengali or Assamese, as the case may be, as freely and fluently as their own language. If they become 'Hindu,' and abjure roast pork and rice beer, they usually adopt the Aryan tongue as their sole language. But even before this is effected, Aryan influences alter their mode of speaking."

No doubt this Aryanization of inferior races has been going on for hundreds of years in every part of India, and when we consider it, we can no longer be at a loss to account for the absorption of the dark-skinned people who opposed the Aryan invaders in Vedic times, into the political and religious system of their conquerors, not without profound modification in the process.

To the student of folk-lore and ethnology these volumes will be almost as interesting

as to the linguistic investigator. At every turn he will meet with statements which throw light upon the early history of the human race. For instance, we read in an extract from Mr. George's 'Burmah Census Report':—

"Captain Fenton, speaking of the Kalangs, Kanōs, or Kamans, says their chief peculiarity seems to be that they eat their elderly relations when they (not the elderly relations) think they have lived long enough."

The ethnologist will remember that the same practice is related of the inhabitants of Coos, who devoured their own parents. There is, moreover, a significant passage in the 'Atharva Veda' which tends to show that this method of disposing of parents was not unknown in Vedic times. At any rate, it is certain that both among the ancient Germans and the ancient Indians parents were exposed to die of hunger when they were no longer useful.

Such notices are scattered throughout Dr. Grierson's volumes, and may serve to remind anthropologists that Indian Reports represent a field which they have hitherto too frequently neglected.

THEOLOGICAL LITERATURE.

Notes on the Psalter. By the Rev. C. Evans. (Murray.)—The notes consist of extracts of parallel passages from the Prayer-Book, Septuagint, and Vulgate versions. In addition there are quotations from the 'Hexapla' of Origen, 'Psalterium Romanum,' and 'Psalterium juxta Hebræos,' and occasional references to such writers as Plato and Dante. Mr. Evans hopes by publishing these notes to encourage students to study the Psalter and its early versions. It cannot be said that the book is an addition to critical scholarship, as there is no examination of the Hebrew text of the Psalms, nor is there any attempt to value the renderings contained in the extracts. On the other hand, the book shows a scholar's interest in words, and a student's knowledge of many writings, and is bound to help the careful reader who has added Greek to his Latin, and Latin to his English. The method followed by Mr. Evans may be illustrated from his treatment of Psalm vii. 14. The English words are given, "He ordaineth his arrows against the persecutors," and then Greek and Latin versions, with references to Symmachus and Jerome, and to a verse of another psalm. The treatment of some of the verses is exceedingly simple. Thus, in Psalm liv. 1, the phrase "for thy Name's sake" has with it "ἐν τῷ ὀνόματι σου" and "in nomine tuo." It is generally a mistake to find fault with a writer for simplicity of treatment, and Mr. Evans probably thinks it necessary to show even a slight difference between the English and a recognized Greek or Latin version. But as every verse in the Psalms is not examined, it is not clear why some verses have been taken and others left, and why space has been occupied with the simple treatment of phrases which present little difficulty.

Ecclesia Discens: Occasional Sermons and Addresses. By Arthur Wollaston Hutton. (Francis Griffiths.)—The idea of a learning Church deserves emphasis, and the name might properly be taken by every Church which, while fulfilling the function of an *ecclesia docens*, disclaims infallibility. In adopting the title of his book Mr. Hutton takes a phrase which, as he points out, means in theological treatises the laity as contrasted with the clergy, or the laity and the inferior clergy contrasted with the Pope and bishops. He does well, however, to elevate the phrase to the high station of a title for a whole Church, and he applies it to the Church of England. It is a nice question how far an

established Church, on account of its State connexion, has the liberty to restate its doctrine in harmony with acquired knowledge; and it may be asked whether formularies, fixed by Acts of Parliament, which determine the limits of an *ecclesia docens*, do not thereby prevent such a Church from being an *ecclesia discens*. The judgment of the House of Lords in the case of the Free Church of Scotland raises questions regarding the relation of creeds, articles, and confessions to progressive thought, even though that judgment may not, and probably does not, directly affect the Established Churches of England and Scotland. The Bishop of Worcester recognizes

"that in the case of an Established Church the compact involved in establishment between State and Church must impose certain restrictions upon the liberty of change so long as establishment lasts";

and though he does not define or set forth the restrictions, the very conception of them suggests the futility of a Church that is restricted from engaging in the process of learning, which can know no limitations. Apart from the answers to the difficult questions arising out of the connexion of Church and State, the duty of learning, it may be said, should go with the right of teaching; and it is a sound and healthy conception of a Church that it must learn as well as teach.

In the sermons and addresses contained in this book Mr. Hutton deals with subjects of outstanding interest, such as 'The Old Testament and its Critics,' 'Authority and the Bible,' 'The Permanent Element in Theological Restatement'; and he speaks from personal knowledge in the address 'Cardinal Newman, his Weakness and his Strength,' since for some years he was, within the pale of the Roman Church, closely connected with Newman. It cannot be said that Mr. Hutton is in any very special degree qualified to solve the problems which he states in these sermons; but he is alive to the importance of them, and his words excite a lively interest in them. The book should have many lessons for those to whom the idea of the Church of England as an *ecclesia discens* may be a novelty.

A Commentary on the Revelation of St. John. By J. B. Johnson. (Skeffington & Son.)—Mr. Johnson is not content with the theory that the Apocalypse sets forth the condition of the Primitive Church, but believes that it reveals the state of the Church in every age. With this theory before him, he has naturally to expend ingenuity in giving universal significance to particular events; and he adopts the further theory that "this Book of Divine Mystery" is "the Revelation, or unveiling, of Jesus Christ." To Mr. Johnson the book is undoubtedly one of mystery, and he takes care to leave it as he finds it. We are told, for instance, that

"the primary signification of the number seven in mystic truth is the union of Creation with God, effected by a full Redemption."

By way of explanation of this mysterious statement it is said that three is the Divine Number of God, and four the number of Creation, and as four is the first number after three, "it would signify that which is created." But the explanation is not yet complete. Four and three make seven, "which is, therefore, the number of the Incarnation of the Son of God"; and it is added that in Him the creature is united to the Creator and in Him is full Redemption. Then it is said that the words, "She who was barren hath borne seven," mean that our barren nature hath borne the Redeemer. Of course the numbers may signify all that Mr. Johnson says they do, but the great misfortune is that they do not look like bearers of such vast significance. Mr. Johnson is not satisfied with the mysteries lurking in numbers. "All things are mystical" in this book, he says; and he proceeds to find a

signification in the separate mention of the hairs and the head in the sentence: "His head and His hairs were white like wool." The hairs are the saints, as the head is Christ. Then, again, the white horse with its rider, revealed at the opening of the first seal,

"signifies the regenerate nature, on which, at our Baptism, our Lord Jesus Christ, riding as King, goes forth conquering and that He might conquer."

Returning to the mystery of numbers, we select the following specimen of exegesis as a conspicuous example of the interpretation which was a dangerous fashion in the early Church, was still mischievous in the Church till the critical methods of the Renaissance ruined it, and has now happily barely enough vitality for an occasional quiver:—

"Now, forty is the number of purification. In the Old Law, if a woman bore a man child, she could be purified in forty days. By which was signified, that if, in the forty mystic days of this our life on earth, we bring forth a man child—i.e., Christ—then are the mystic 'forty days of our purification accomplished' here."

OUR LIBRARY TABLE.

IN *The Face beyond the Door* (Hodder & Stoughton) Mr. Coulson Kernahan has again forsaken the novel for a booklet which is, in effect, a disguised essay. The subject and the purpose are such as demand sympathy, and, if possible, lenity of criticism, for they are nothing less than the eternal question of human immortality treated from the standpoint of an earnest wish to believe. Mr. Kernahan has followed the Platonic example in creating an imaginary framework for his essay. It is a device which, happily used, lightens the strain of a formal essay on abstruse themes; it is also a device which makes it perilously facile—even tempting—for the writer to evade the strict rigour of the game. We are not sure that Mr. Kernahan has altogether resisted the temptation. At least, the inadequacy of certain solutions or contentions might have shown more nakedly without the dramatic device which veils the bare sword-play of argument.

Nor do we much admire the framework. The Man—the doubter—having put his children to bed, sits in his lonely chamber, by "the ashes of a dead fire," on Christmas night. And to his dreariness and doubt appears an Angel. The rest of the book is an argument between the Angel and the Man. The fire is dead, to enhance the sentimental picture, and it is Christmas night, for similar reasons. The Angel is the final touch of popular sentiment. It is a Christmas-card angel, an angel out of Dickens's Christmas stories. And, of course, at the end of the discussion, the Man dies—not because there was any reason for him to die, but to clinch the argument for immortality and the sentimental situation. He was a healthy Man, but the argument and the live Angel were too much for him. The Angel is not really dramatic. He talks exactly like the Man—that is, like Mr. Kernahan. It may be said that the Angel was really the higher voice of the Man's self, therefore there is no incongruity. But in that case, better to have represented it so. As it is, one is intermittently harassed by the feeling that the Angel has had much journalistic experience, which has considerably impaired the purity of his celestial vernacular. The framework, in fact, is a concession to popular sentimentality, which one could wish away.

The style is not Mr. Kernahan's best. Studiously literary, it is vitiated by the literary *clichés* deemed proper to an elevated manner. We do not mean that the individual diction is stereotyped. Mr. Kernahan has too much of the artist—is too much in earnest—for that. It is a more subtle failing. It is in the turn of entire phrases, of entire sentences, that we

are conscious of reminiscence. "Make wares of righteousness," "sorrier knave," "earth's noblest," "entered into the inner mysteries," "revealed only to the eye of faith"—whole blocks of words like these, which we quote at random, as they are intermittently sprinkled over the pages, produce a vague sense of habitual writing—a vague ennui, the cause of which we scarce comprehend till we pause to analyze it. Mr. Kernahan is serving himself with the staled phrase instead of the fresh phrase created by his own thought, and the words are instinctively selected as those consecrated by use to the lofty mood. The matter is agreeable and sincere, but not very new. These are the thoughts which have passed through many minds desirous of belief, and are not for the first time uttered. Sometimes—indeed too often—the answer to doubt is no answer, an appeal to sentiment rather than to reason. Sentimentality, in fact, is the bane of the book. The appeal to sentiment is lawful in itself, but not as refutation of an objection stated in terms of logic. One feels that as a shirking. And while sentiment is lawful, sentimentality is not. Yet it is the weaker emotion which too largely has Mr. Kernahan in thrall. The book, in fine, is generous, sympathetic, thoughtful in a measure; it will appeal to numbers; but it is not convincing or strong.

Studies of Boy Life in our Cities. Edited by E. J. Urwick. (Dent & Co.)—This volume consists of essays contributed by various authors for the Toynbee Trust, and deals with the life of the London working boy,

"who from early youth has to make his living solely by physical strength and the exercise of mother wit, stiffened by a little elementary education, without any technical training, either at the hands of organized educational authority or through the tougher methods of apprenticeship."

There are excellent chapters on 'The Boy and the Family,' 'The Boy and his Work,' 'The Criminal Boy,' and 'Boys' Clubs'; also a valuable contribution on 'The Girl in the Background,' the preface wisely stating that "those who know the boy in the street intimately will not need to be reminded of the part played in his life by other boys' sisters."

The editor, summing up the whole matter, is optimistic:—

"We in no way approach the subject in any pessimistic feeling that everything is wrong.....In the picture of the boy as we know him.....the features that stand out are those of strong, healthy, and normal vitality, full of the possibilities of real and lasting progress, full, too, of hope and promise for the future."

The most deplorable fact about the London boy is, as we can well believe, his lack of intelligence:—

"Versatile he certainly is, but his is a superficial and mercurial versatility, produced with fatal certainty by the unstable life of the street."

Mr. Urwick pleads for an extended education, either by prolonging the day-school limit beyond the age of fourteen, or making evening extension classes compulsory. The whole volume forms an interesting and useful contribution to current social literature.

UNDER the title of *Men of the North Sea: Tales of the Dogger Bank* (Nash), Mr. Walter Wood has collected a number of short stories, some pathetic, some comic, some gruesome, and all with a strong element of the inherent nobility which lies deep in the bosom of our North Sea fishermen. They are all stories that will bear reading a second time, and a third; and if some of them do take the reader by the throat, it does him no harm, as he warms his slipped feet before the fire, to learn that out there in the North Sea men are fighting the bitter wind and the fury of the storm; men whose language is often rude, whose morality is sometimes not controlled by the Decalogue, but in whose heart is that

root of all Christianity and manhood which prompts the strong to give even his life for the weak. 'Men of the North Sea' is emphatically a book for Christmas.

The Souls of the Streets, and other Little Papers. By Arthur Ransom. (Brown & Langham.)—This is one of the books which it seems a wanton severity to criticize—the breaking of a butterfly, or something slighter than a butterfly, on the wheel. The author himself seems to deprecate it in calling these 'Little Papers.' Yet, if one is to criticize it at all, one must—criticize. There must be a standard, even for 'Little Papers.' These are, in effect, pretty little papers, with pretty little thoughts and pretty little emotions, set forth in a pretty little style. There is nothing very original in the ideas, and nothing very unoriginal. At their best, they have a certain minor individuality; and when they are not individual, they are still pretty. They rather belong, we should say, to the school of Mr. Le Gallienne (without any trace of imitation). But Mr. Le Gallienne scarcely bears dilution. The most unoriginal is the paper which gives its title to the volume. It is a little variation on the idea made familiar abroad by the author of 'Bruges la Morte,' and in England by Mrs. Meynell as the "Spirit of Place"—the idea, in fact, that places and cities have an individuality, a soul, an atmosphere impregnated with their peculiar character; nay, a certain vegetative sentence, it might almost be said. The last point belongs rather to the Belgian author than to Mrs. Meynell. But this is a solitary case: the other papers have a certain frail independence.

The pity is, that while it is all wholly "nice," it is all so frail. The ideas seem hardly worth elaborating, even for a few pages. There is nothing to expand. And the tissue is made out with saccharine little descriptions, saccharine little emotions. All are sweetened with that dilute and facile sentiment which we call sentimentality. Sentimentality, the curse of modern English art and letters, the cheap substitute for sentiment which is an unfailing bait to the British public, is over all these little essays for the few and cultured. Can it be that the cultured are only the British public with a glaze? But that way lies despair. To come back to Mr. Ransom, his small volume is so unpretentious, so inoffensive, so full of cheerful and simple-hearted love for beauty, art, and his fellow-creatures, of such quiet literary quality in style—apart from the sin of luxuriant sentimentality—that one is sorry to have said any hard thing of it. One feels like criticizing youth itself, when one ought to say *bon voyage*, and refrain from chilling its hopes.

E. NESBIT's delightful family of children are, we hope, too well known to need a fresh introduction. In *New Treasure Seekers* (Fisher Unwin) they have all grown a little older, but scarcely less ingenious in their capacity for getting themselves into awkward predicaments. The baby has blossomed into H. O., as mischievous a person as any of his elder brothers and sisters at the same age. One of the nicest chapters in the new book is that in which he packs himself into the bride's trunk with a view to going to Rome, but with no view to her requirement of necessary clothing; and his well-earned discomfiture at Charing Cross station, in which some members of his family are involved, is really funny. Oswald is the narrator of the young people's latest adventures, and his occasional lapses from the pompous impersonal style of author into the extreme naturalness of the boy, first person singular, add not a little to the charm of the new adventures. The illustrations by Mr. Gordon Browne are as excellent as ever.

Tales of the Canterbury Pilgrims, retold from Chaucer and others by F. J. H. Darton, with Introduction by F. J. Furnivall, and Illustrations by Hugh Thomson (Wells Gardner, Darton & Co.), is an excellent summary, with some additions from Lydgate and the anonymous authors of 'Gamelyn,' 'Beryn,' &c. The author does not "leave half-told the story of Cambuscan," but draws on Spenser and a later continuator. The work owes some of its charm to the illustrations of Mr. Hugh Thomson, who has abandoned his beloved eighteenth century. It would be pedantry, perhaps, to remind him that mediæval folk always placed their books on the shelves with the fore-edge out, and put no labels on the back of them. Dr. Furnivall's introduction gives a short but excellent summary of Chaucer's work and an appreciation of his standing as a poet, aided by one or two citations from Lowell. The book is a very desirable present for young people, and *experimento facto*, we can say that they appreciate it.

King Arthur's Wood: a Fairy Story, and with it the Tale retold of Sir Gareth of Orkney and the Lady of the Castle Perilous. Written and illustrated by Elizabeth Stanhope Forbes. (Simpkin, Marshall & Co.)—We know of no book of the season more likely to interest children than this. Its size, which would make adults hesitate, will be an additional charm in the eyes of a youngster who can hardly lift it in his arms. The type is clear from its largeness, the illustrations are informed with delicate perception, and the whole volume bespeaks the joy of an artistically-minded woman in the task of interesting her child in the life around it. The telling of her story is, and rightly so, simplicity itself, and a childish audience could wish for nothing better. Older critics will notice the fine design of the cover, and that the paper has a matt surface, instead of the glistening polish which generally accompanies colour-reproductions—all matters reflecting credit not only on the artist, but also the printer, Mr. Edwards of Bristol. They will notice, alas! that the type, which is called an "im-promptu," is a very medley of design, with letters of all types from Jenson to Mr. Edwards himself; and that the lighting of the pictures is inexplicable on any ordinary hypothesis. But for its rightful audience no book could be better or more appropriate.

Political Caricatures, 1904, by F. C. G. (Arnold), will be widely appreciated by both sides in the fray; indeed, it seems likely that Mr. Gould will in the future rank as one of the real sources for history, since his pre-eminence as a caricaturist is unquestioned, and he has what many artists have not, a pretty wit in bringing out salient points.

MR. MURRAY has just reprinted some books of special interest—*Between the Acts*, a volume by one of the rare writers who have charm as well as scholarship, H. W. Nevins; and the *Life and Letters of Lady Sarah Lennox*, in one volume, edited by the Countess of Ichester and Lord Stavordale. We are glad to see that the history of this beautiful and able woman, the mother of noble sons, has been so popular. The thorough reading of such a 'Life' as hers is a better preparation for the study of a period than a jejune handbook. This record, as we pointed out in 1901, throws light both on fashionable life and politics.

WE have received copies of the Oxford editions of *The Poetical Works of E. B. Browning and Poems of Tennyson*, including 'The Princess,' 'In Memoriam,' 'Maud,' and 'Idylls of the King,' both of which are printed on Oxford India paper. We are glad to see its marvels extending. These volumes are delightfully slim, weighty in matter, but not in avoirdupois.

We have received a parcel of Calendars and Pocket-books from Messrs. De La Rue, which exhibit the excellent taste and printing for which the firm is celebrated.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Great and Good (The), cr. 8vo, 5/ net.
Harnack (A.), The Expansion of Christianity in the First Three Centuries, Vol. 1, translated by J. Moffatt, 10/6
Rollo (F. J.), Missionary Sermons and Lectures, 2/6 net.
Thomas (Rev. John), C.M.S. Miscellany, by A. H. G. Edwards, 8vo, 5/ net.
Thomas (W. H. G.), A Sacrament of our Redemption, 2/6

Fine Art and Archaeology.

- Pimlott (P.), Wayside Etchings, folio, 105/ net.
Potter (M. K.), The Art of the Louvre, cr. 8vo, 6/ net.

Poetry and the Drama.

- Browning (Robert) Calendar and Birthday Book, selected by M. R. Gibbins, 32mo, 2/6 net.
Classical Echoes in Tennyson, by W. P. Mustard, 5/ net.
Folk-Songs from Somerset, gathered by C. J. Sharp and C. L. Marson, 4to, sewed, 5/ net.
Shelley (P. B.), Poetical Works, edited by T. Hutchinson, 8vo, 10/6 net.
Winbolt (F.), Philip of Macedon, cr. 8vo, 2/6 net.
Witherby (G. H.), Lyra Amoris, 12mo, 2/6 net.

History and Biography.

- Roade (C.), Memorials of Old Herefordshire, 8vo, 15/ net.
Snell (F. J.), Memorials of Old Devonshire, 8vo, 15/ net.

Geography and Travel.

- Japan: the Place and the People, by G. W. Browne, 16/ net.

Sports and Pastimes.

- Lawn Tennis, by J. P. Paret and others, 8vo, 8/6 net.

Philology.

- Collins (H. W. B.), The Teaching of German in Secondary Schools, cr. 8vo, 6/6 net.

Science.

- McMurray (C. A.), Special Method in Elementary Science for the Common School, cr. 8vo, 3/6 net.
Mirmont (Comte de), Practical Methods in Modern Navigation, 8vo, 4/ net.
Poynting (J. H.) and Thomson (J. J.), A Text-Book of Physics: Vol. 3, Heat, roy. 8vo, 15/
Turner (H. H.), Astronomical Discovery, 8vo, 10/6 net.
Ward (H. Marshall), Trees: Vol. 2, Leaves, cr. 8vo, 4/6 net.

Juvenile Books.

- Blosse (K.), Stories of the Wind, 4to, 3/6
Debenham (M. H.), The Star in the West, cr. 8vo, 2/6
Hadford (D.), The Young Gardeners' Kalender, pictured by L. R. Wright, roy. 8vo, 2/6 net.

General Literature.

- Clergyman's Ready Reference Diary for 1905, 12mo, 3/6
Debrett's Baronetage, Knightage, and Companionage, 1905, 8vo, 18/6 net; Peerage, Baronetage, Knightage, and Companionage, 1905, 8vo, 31/6 net; Peerage and Titles of Courtesy, 1905, 8vo, 18/6 net.
Ghent (W. J.), Mass and Class, cr. 8vo, 5/ net.
Hill (B. E.), Ivered Fitzroy, cr. 8vo, 6/
Kent (A. T.), Odis: Poems, Essays, and Reviews, edited by H. Hodge, cr. 8vo, 5/ net.

FOREIGN.

Theology.

- Hoffmann (D.), Das Buch Leviticus, übersetzt u. erklärt, Part 1, 6m.
Seybold (C. F.), Severus ben el Moqaffa', 6m.

Law.

- Mommson (T.), Gesammelte Schriften: Part 1, Juristische Schriften, Vol. 1, 12m.

Fine Art and Archaeology.

- Boulet (H.), Dix Dessins Choisis de Auguste Rodin, 150fr.
Fricken (A. von), Le Réveil de l'Esprit Aryen dans l'Art de la Renaissance, 7fr.
Hoffbauer (M. F.) et Thédenat (M. H.), Le Forum Romain et la Voie Sacrée, 20fr.
Hollack (B.) u. Peiser (F. B.), Das Gräberfeld v. Mythienens, 20m.
Lafestres (G.), Jehan Fouquet, 10fr.
L'Art et la Couleur: Les Maitres Contemporains, 40fr.
Schleinitz (O. v.), George Frederick Watts, 4m.

Bibliography.

- Deutscher Literaturkatalog, 1904-5, 2m. 80.

History and Biography.

- Robert (L.), Voltaire et l'intolérance Réligieuse, 3fr.
Schwalm (J.), Neue Altentische zur Geschichte der Beziehungen Clemens' V. zu Heinrich VII., 1m. 60.
Traube (L.), Paliographische Forschungen: Part 4, Bamberger Fragmente der 4 Dekade des Livius, 3m.

Geography and Travel.

- Donner (P.), L'Indo-Chine Française, 10fr.
Gutjahr (H.), La Suisse Intime, 3fr. 50.
Schoenfeld (H. D.), Erythria u. der ägyptische Sudan, 8m.

Education.

- Meylan (F. T.), La Coéducation des Sexes, 5fr.

Philology.

- Clausen (T.), Die griechischen Wörter im Französischen, Part 1, 3m.
Kaltwasser (R.), Der altfranzösische Roman Paris et Vienne, 10m.
Schodorf (K.), Beiträge zur genaueren Kenntnis der alttschen Gerichtssprache aus den zehn Rednern, 3m. 60.

A CHRISTMAS CARD.

YULETIDE IN THE NORTH.

No more the meadows waving green,
Where Summer wooed the roses' blush;
No more the bloom of life is seen
On heath or brae, in herb or bush.
When beauty leaves the world so bare,
Shall we too not indulge despair?

Oh, no! this pure celestial shroud
Is like the cradle-covering white
O'er sleeping child, or like a cloud
That creates dark, not quenches light.
Love makes us blind, lest we should be
Secure of immortality.

R. A. NICHOLSON.

NORMAN MACCOLL.

BORN ON August 31st, 1843, the son of Alexander Stewart Maccoll, of Edinburgh, Norman Maccoll was proud of his Highland lineage. He was never at any public school, but was educated by his father, who had for nearly thirty years a private school of repute at Hill Side Crescent, and afterwards at Rutland Square, Edinburgh, being a considerable Shakespearean and classical scholar. It was natural, then, that the son should take to classics at Cambridge. He was originally entered at Christ's College, but migrated to Downing before taking his degree. By some accident he did not quite reach the first class in the Tripos of 1866; but he was a favourite pupil of Shilleto, who was impressed by his knowledge of other than classical subjects, and his fellowship at Downing was not only secured, but generally expected. It was recognized that his attainments were far beyond those of the average first-class man. At one time he thought of taking Orders, but his Downing fellowship, by an odd provision of the college statutes, prevented this. His knowledge of out-of-the-way subjects was shown in his Hare Prize Essay (1868), 'Greek Sceptics from Pyrrho to Sextus,' and his erudition, even in college days, was extraordinary, though he wore it lightly, and was only occasionally provoked into retort which effectually abated his adversary. It may be noted that he was one of the young men who offered themselves as tutors for the first English women students at Hitchin in 1869, before Girton was built; and on the occasion of the famous division at Cambridge concerning the admission of women to degrees, he went down, at some inconvenience, to record his vote in their favour.

After taking his degree he travelled, visiting Heidelberg at least twice, and thereafter spent a good many of his vacations abroad, being familiar with Belgium, France, Italy, Spain, and Switzerland, the vulgarization of which kept him away of later years. He was called to the Bar in 1875, but never practised, though he kept up his chambers in Lincoln's Inn till the end. His powers as a speaker, though seldom exercised, were exceptional.

When Hepworth Dixon gave up the *Athenæum* in 1869 there was a short interregnum with no permanent editor; but in 1871 Maccoll settled down to regular control of the paper, and held his post till the end of 1900. Under his sway the paper acquired an influence and a reputation for freedom alike from cliques, trade influences, and other prepossessions, which were unique in literary journalism. Maccoll did not write much himself, but he looked after his contributors with assiduous care, and brought up the scholarship of the paper. Dixon had been the ready and fluent, if not popular writer. Maccoll wrote less himself, and brought in a host of new and valuable contributors. His independence was remarkable. Some famous causes, to which we need not refer particularly, and which would hardly have got a hearing elsewhere, were debated in our columns, and it was generally felt that whatever the forces arrayed for or against, justice would be done, and only justice allowed by the controlling hand.

He was a skilful tactician; he never shirked his responsibilities, and did things as far as possible without noise and without offence. His contributors realized both his ability and his kindness, and he won almost universal regard. To attacks made by the unworthy he would neither reply nor allow others to do so. We have many interesting reminiscences of his methods, his far-reaching benevolence, and incisive brevity, but we prefer not to dwell on them, holding his view that the public has no business with the inner side of journalism. We may, however, say something of his personal style and predilections.

In all he wrote he was an artist; anxious for perfection of form, he could not bear to have writing measured out in lengths as if it were ribbon or calico. He warred ceaselessly against superfluities and introductions to articles, which "seemed as if the man were writing a book." He chose his men, and chose usually with unerring judgment, often without regard for current reputations. Once chosen, they had a free hand and his full confidence, though they knew that their reviews were subject to correction if they were inaccurate or unfair. And dealing largely with specialists, he knew the specialist's vices—that of dwelling on minute points, that of omitting what ordinary readers do not know as a matter of course, and conveying no idea of the substance of a book or the advisability of buying it. Of English he was an excellent judge; a slow writer, as an artist must be, he would not tolerate slang or slackness in grammar, and he liked to have as long as possible for his verdict. He preferred not to alter other people's writing, but the judiciously generally confessed that, when he did, he improved; and those who tried to steal a march on him with freakish audacities nearly always found themselves silently reproved by the excision of the doubtful passage. His caution was great, sometimes excessive, so that he regretted that he had lost a chance by not relying on something almost certain. His general knowledge was extraordinary. An authority on Italian history would find his grasp of that branch of learning unusual. A writer on the Mutiny would find himself corrected as to the position of the Delhi gates. He was wonderfully accurate, wonderfully fair.

Those who knew him knew that he was so extraordinarily anxious to be just that there was simply nothing to be said in reply to any criticism for which he was responsible. He would never send a book for review to an intimate friend of the author if he knew it, most certainly never to an enemy. He tried as far as he could to use the competent and dispassionate stranger. He was never to be cajoled, and, on the other hand, he never allowed the fact that he disliked a book himself to prevent justice being done to it. He always recognized that there were other points of view than his own, and provided they were competently and honestly put forward, he gave them their fair chance of survival. In fact, he was eminently fitted for the post he filled. He was persuaded by no clique, affected by no fad, conquered by no vociferation. He just went his own quiet way, guided by his accurate scholarship and a keen sense of justice and fair play; and he was, to his honour, especially anxious to give hard workers and the young author of a first book the benefit of these qualities.

His sympathy for others and timely recollection of their wants were remarkable, and always gracefully exhibited. He seemed to be accepting, when he was conferring favours. He was most kind to old friends or even strangers who had fallen on evil days, but much too modest to let himself be praised or thanked. Hence the good he did was generally done anonymously, or through some one he could trust to act for him without betraying his

name, and in the manner that would least hurt the pride of the recipient. He delighted in giving pleasure to young people, though he was too quiet to be more than a kindly elder to them, but, devoid of the general arts which secure their attention, he attracted them by his sincerity and simplicity. He knew their little vanities, and liked indulging them. It amused him to give a girl going to her first ball a trinket, or to appear on Christmas Eve, and after fumbling long and nervously in his pocket to produce some always well-chosen present, and the thanks that followed filled him with a pleasure he did not attempt to conceal. He would give handsome presents to young folks who thought he had forgotten them. There was a curiously pleasing suggestion of the old school in his manner, yet no man kept himself better informed, or more truly abreast with modern thought and feeling. But even if his manner was a trifle old-fashioned, his movements slow, his utterance restricted, yet his liberality of mind, his insight into the newest developments, his power to see from a point of view that was not his own, aided by an unflinching generosity, always prevented him from being shocked or one-sided. A certain novel, brilliant as a piece of work, has lately provoked a good deal of surprise in various circles; its audacity has been widely discussed. He knew and defended the writer, never vehemently, but with a quiet persistence that surprised people, contending, in effect, that the use of tar does not for a moment prove that the holder of the brush is smeared with it, and, if the result had been such, he would have treated it as bad luck or misfortune that deserved sympathy rather than blame. He was the staunchest of friends. In fact, Norman Maccoll had a wide, generous nature that, almost unsuspected by those who knew him, had gathered in human affection and confidence to an extent they will only be able to measure now that he has gone.

For many he was something of an oddity, and another oddity, like Samuel Butler, might find him infructuous, though both were equally genuine men. One might find him obstinately taciturn; another, when something had touched the right chord, delightfully talkative. He was, as a whole, receptive rather than productive, and though at his best an excellent talker, he had not the vivacity which ensures talk and often makes it good out of unpromising beginnings. The classics always interested him, and he criticized them felicitously in congenial company. He took both a bibliographical and scholarly pleasure in Spanish, which he studied deeply.

In sport of various kinds he was curiously interested; he played lawn tennis and golf till quite recently. He was eager to hear of the diversions of younger men, and smiled over the success of his old university in cricket or football. He was fond of a long day's tramp in the country, and was, till the last year or two, good for any number of miles so long as the pace was not forced. He was a frequent partaker in the "Sunday Tramps" organized by Leslie Stephen. There was a legend that when he was present Stephen used to arrange the route so as to provide for a spurt at the finish. Another diversion was occasionally afforded by a large curly black dog which he used to bring out. It had an incurable habit of chasing ducks, and on one tragic occasion on a Surrey common it penetrated into a large pond, and entirely refused to obey any call until it had left two or three draggled corpses floating on the surface. Maccoll's umbrella suffered severely; but onlookers cannot remember that the dog showed much contrition.

Of the modern world of men, as well as the learned world, he had a wonderful knowledge. Not that he was much given to retailing gossip; but if any person, whether famous or notorious, was touched upon in conversation, he seemed to have that person's dossier stored away in a

corner of his memory. His sense of humour came out in unexpected ways, often with a disconcerting chuckle, though he never laughed heartily, if, indeed, he laughed at all. Years ago there was a notice of some minor poetry in the *Athenæum*, in which it was pointed out that the author's descriptive style was of a somewhat "guide-book" character, in proof of which two or three lines were rendered almost literally into the purest German of Bäder. Long afterwards it came out that Maccoll himself had been guilty of this juvenile freak.

To the general world he was, unquestionably, elusive. He had, in fact, the reticence of the scholar and the Scotchman, and the blushless publicity of later days did not please him. He did not see why the privacy of the home should be the property of the journalist, or why inquisitiveness and personal conceit should combine to record trivialities and invent notabilities. There are disadvantages, of course, in being undemonstrative; one recalls Jowett's statement that a third of his life had been lost through shyness; and one regrets that the kind purpose may not have shone through the panoply of reserve if the moment of expansion did not come. But in the present age dignity and reticence in life and literature are grown so rare that they are to be valued at the highest, treasured as examples. *Bene latuit, bene vixit*, might be said of him. But that might be said of a happy idler in the shade. Regretting as we do that he did not enjoy a longer term of leisure, we are proud of him as one whose long life's work was well done; we can say in the words of the Vulgate which he loved: "Bonum certamen certavit, cursum consummavit."

An eminent authority on Spanish writes:—

"Perhaps I may be allowed to say a few words about Mr. Maccoll as a Spanish scholar. He was a strong Calderonian, but his admiration was anything but blind, and his edition of the 'Select Plays' is likely to hold its own for a long while. He was not greatly interested in the dry minutiae of textual criticism (after the manner of Krenkel), but he was vastly superior to Krenkel on the purely literary side. Apart from his intense delight in Calderon's lyrical genius, he took infinite pains to acquaint himself with the huge mass of literature which has collected round Calderon, and he sifted out the chaff from the grain so skilfully that the introduction to his edition is almost as valuable now as it was sixteen years ago. The case for Calderon could not be better put, and the biographical sketch is better than anything that the Spaniards themselves have produced.

"While Mr. Maccoll was translating the 'Novelas Exemplares,' I had many opportunities of observing his scrupulous methods. When each tale was finished, he drew up a list of doubtful or difficult passages, and consulted me about them. The list was seldom very long, and it was rare indeed that the translator was 'floored' altogether. I do not think that this happened more than half a dozen times in the two volumes, and in almost every instance of this kind the expression was a phrase in *germania* (picaresque slang), which would naturally puzzle anybody who had not lived long in Spain, and which might easily baffle a born Spaniard who had not got up *germania* in Seville or Granada. This is very remarkable, for the 'Novelas' are full of difficulties, and there is no annotated edition of them, as there is in the case of 'Don Quixote.' In the other cases the difficulty arose as often as not from Mr. Maccoll's desire to attain absolute accuracy. Most other men would have been content to give a close approximation. Mr. Maccoll's scrupulous scholarship led him to seek precision in the smallest details. The questions he put were illuminating. They suggested problems which previous translators had never even suspected. Mr. Maccoll saw at once that solutions were needed, and could not rest till they were found. And there they are in his notes to the 'Novelas.' A glance at these notes will convince any one that they represent much research, but perhaps only a specialist can realize the amount of labour spent on them. As to the general excellence of the translation, I may say what I have said before, that it is one of the best versions made from Spanish in our time. And, lastly, it was impossible not to admire the readiness with which Mr. Maccoll welcomed a suggestion or correction; he never allowed pride to stand in the way; he thought

nothing of himself, and everything of the work in hand. And in this respect, as in all others, he was excellent to work with."

WHEN WAS JOHN KNOX BORN?

St. Andrews, December 7th, 1904.

In his interesting letter Prof. Cowan suggests that I had not realized that David Buchanan had access to the MS. of Spottiswoode's 'History.' In this he is wrong. Various reasons led me to conclude that Buchanan had the use of that MS. Prof. Cowan probably did not understand that my object in writing to the *Scotsman* in May last was not to settle the year of Knox's birth, but simply to draw the attention of the General Assemblies, which were then sitting, to the fact that it was by no means certain that he was born in 1505, and to point out that the true date seemed to be nine or ten years later. It was known that the General Assemblies intended to arrange in some way for the commemoration of the quatercentenary of Knox's birth, and I thought that it would be unkind to allow them to do so without warning them that there was grave cause for doubting the accuracy of the commonly accepted date.

Prof. Cowan says that belief in 1505 as the date was first shaken by the publication, ten years ago, of Peter Young's letter by Dr. Hume Brown. So far as I can remember, no one pointed out the bearing of Young's statement on Beza's until it was done by me in May last; and at that time it seemed unnecessary to mention, or allude to, all the arguments which could be adduced in support of the later date. With one insignificant exception, all the reasons which Mr. Lang and Prof. Cowan have brought forward had occurred to me. The whole question is discussed at considerable length in my forthcoming 'Life of Knox.'

D. HAY FLEMING.

THE CENTENARY OF THE BOMBAY ASIATIC SOCIETY.

ON November 26th last the Bombay Asiatic Society completed a hundred years of existence, and celebrated its centenary. It is the second oldest society of its kind in existence in the world, the oldest being the Bengal Asiatic Society, founded by Sir William Jones and Warren Hastings in 1783 at Calcutta. These two have led the way to the establishment of similar societies in different parts of the world, some of which have become famous in the annals of Oriental research and scholarship. In 1822 was established the famous Société Asiatique in Paris by Silvestre de Sacy, Langlès, and others, which proved the precursor of other Oriental societies on the Continent. Germany followed suit, and the Deutsche Morgenländische Gesellschaft was founded twenty-two years later by Schleiermacher, Ewald, and Roth in October, 1844. Meanwhile the well-known Royal Asiatic Society of London was established in March, 1823, by the exertions of Wynn, Gore Ouseley, Malcolm, and other prominent scholars and statesmen. This body tried to found branch societies in various parts of the world, and succeeded within ten years in promoting auxiliaries in Canton, Malacca, Corfu, Cairo, Constantinople, and even in Portuguese settlements. At present it has branches at Madras, Colombo, Singapore, Shanghai, and Yokohama. The Bombay society, though older in point of time, has also become a branch since 1829. In America the oldest society of the kind is the American Oriental Society, founded in Boston, Mass., by Pickering, Jenk, and others in September, 1842.

The Bombay Society was founded, under the name of the "Literary Society of Bombay," by Sir James Mackintosh. He had gone out to Bombay as its Recorder, and then held the post

now occupied by the Chief Justice of the High Court. Mackintosh was held in high respect in Bombay, owing to his position, which carried with it a knighthood, and his English reputation. He did much useful work while there for eight years from 1804 to 1812; but none was so lasting as this establishment of the Literary Society. The experiment was novel in Western India, and, with the exception of that at Bengal, unique in the East at that time. But it has proved highly useful to Asiatic studies in India, in spite of great difficulties in its way as to men and means. Mackintosh landed at Bombay on May 26th, and exactly six months later, on November 26th, he called a meeting of the principal residents of Bombay at his house in a suburb of that city, explained to them his object, and there established the Society. He was elected President; his son-in-law, William Erskine (a scholar who achieved distinction by his admirable translation of the autobiography of the Moghul Emperor Babar, in conjunction with that gifted Orientalist Leyden, the friend of Sir Walter Scott, and also by his excellent history of that monarch and his successor Humayun), became secretary; and Sir Charles Forbes (then the leading merchant of Bombay, and afterwards a prominent director of the East India Company and member of Parliament) assumed the office of treasurer. Mackintosh delivered an inaugural address before the newly formed Society, and this eloquent discourse is published in the first volume of his miscellaneous works.

The early generation of members included many names famous in the annals of Anglo-Indian scholarship and statesmanship. There were Mountstuart Elphinstone and Malcolm; Moor and Price, those twin Oriental scholars, as they were called, whose 'Hindu Pantheon' and 'Mahomedan History' are well remembered still; Briggs and Grant Duff, whose translation of Ferishta and history of the Mahrathas are standard works yet—the latter also presented his rare MS. materials for Mahratha history to the Society, which are not at present in its possession, and have disappeared; the Chinese scholars Sir George Staunton and Sir John Davis; the learned physicians Drs. Taylor and Copland; the foreign scholars Baron von Hammer and Benjamin Heyne, the son of the great classical scholar Christian Heyne; and others too numerous to mention. Among distinguished visitors to Bombay who became members of the Society were Viscount Valentia, the traveller; his draughtsman, Henry Salt, who afterwards became Consul-General in Egypt; and Silk Buckingham, the founder of the *Athenæum*, when he was in Bombay in 1815 ('Autobiography,' vol. ii. p. 341). Buckingham read several papers before the Society on his travels in Egypt, Arabia, and other countries, which were afterwards embodied in his published works of travel. The Society issued three volumes of its early *Transactions* in 1819-23, through Messrs. Longman, which contain many valuable papers. They were reprinted in 1877 in Bombay, and this reprint has also become scarce. In 1829 the Bombay Society became a branch of the recently formed Royal Asiatic Society of London, and changed its name to that by which it has been known ever since—the Bombay Branch of the Royal Asiatic Society.

In 1831 a branch of the Royal Geographical Society was established in Bombay, and did very valuable work for the elucidation of the geographical sciences of Western India, and had such distinguished members as Sir Alexander Burnes, Sir Richard Burton, and Dr. Buist. In 1873 this Society, finding that it could not continue its work separately, owing to want of workers, amalgamated with the Asiatic Society, which acquired its valuable geographical library. Some twenty years ago the Bombay Anthropological Society was started by Leith and others; this too, finding it hard to maintain itself, has

been amalgamated with the Asiatic Society to some extent, and its library and museum are now housed in its rooms. Thus the Asiatic Society has become the centre of all scientific research in Western India. To it the Bombay Government refers all questions of archaeology, antiquities, &c., and every one interested in these studies joins it as a member. But of late years the Society has fallen off, and finds it hard to maintain the reputation achieved by the men I have named and their distinguished successors in the second and third quarters of the last century. Its *Journal* was commenced in 1841, and numbers up to the present day twenty-one volumes.

Among contributors of earlier days Dr. E. W. West, Sir George Birdwood, and Dr. Codrington still survive. Dr. Birdwood, as he was called in Bombay in the fifties and sixties of the last century, was especially useful to the Society as its secretary during the short period when Bombay was overflowing with wealth owing to the great impetus given to the cotton trade by the American Civil War, and by his influence and exertions something of this stream of wealth was turned towards the Society. He persuaded the wealthy natives to give valuable donations of books and coins to it, and these still testify to their munificence and his love for the Society, of which he has deserved so well. Dr. Codrington was specially useful in connexion with numismatics and the splendid coin cabinet of the Society. This collection of coins is very valuable, and receives additions every year from Government and private sources. There is also a good collection of MSS., which includes a Dante MS. of the fourteenth century, said to be worth 10,000*l.*, presented by Mountstuart Elphinstone, and the MS. of Carlyle's lectures of 1838 on European literature and culture, first published by the present writer in 1892.

The Society has a magnificent library, the best and most extensive collection of books in the whole of India. It contains 100,000 volumes on all subjects, being specially rich in history, philosophy, literature, and the classics, and represents the growth of a century of steady and select book-buying. Mackintosh, on his return to England, selected books, for which 1,000*l.* were placed at his disposal from the Society's funds. On an average 200*l.* have been spent on the purchase of new books every year. The library is situated in splendid apartments in the Town Hall.

R. P. KARKARIA.

BRITISH INTERNATIONAL ASSOCIATION OF JOURNALISTS.

THE British International Association of Journalists recently sent an invitation to the Central Bureau of the Associations of the Congress of the Press to hold its spring meeting in London, probably in March or April next.

The invitation has been provisionally accepted by President Wilhelm Singer, of the *Neues Wiener Tagblatt*, who promises to lay the matter before the head committee sitting next month at Paris.

He seems to think that the invitation to England will be exceedingly popular with the members of the committee, who retain pleasant recollections of their previous visit here in March, 1900. The welcome then accorded them was hearty but simple; a few characteristically English entertainments were offered (such as a luncheon at the Mansion House by Lord Mayor Sir Alfred Newton, and a reception at the Houses of Parliament arranged by Mr. Henniker Heaton, M.P.), but the key-note of the visit was leisurely freedom from formality, and the result was the accomplishment of much good work by the Bureau. The British International Association of Journalists is a gallant little band, indefatigable in promoting friendly relations with its

continental colleagues. It is neither numerically nor representatively strong enough to inaugurate a Press Congress in Great Britain, but it looks forward to the coming of the Central Bureau with feelings of pleasurable anticipation as a pledge of the goodwill of both guests and hosts.

G. B. STUART.

Literary Gossip.

WE wish to express our sincere thanks to many contributors and correspondents for letters of sympathy and regret concerning our late Editor. They are so numerous that we are unable to answer them in detail.

BY-THE-BY, there is an excellent sketch, from the clever pen of Mr. Furniss, of Mr. Maccoll in *Punch* for March 25th, 1885. He figures among a 'Valuable Collection in the Reading Room, British Museum,' of literary characters. We hear news of a recent portrait in oils, which is said to be a striking likeness.

In the January *Blackwood* there are two sets of reminiscences: 'Recollections of a Visit to Sir Edward Bulwer Lytton at Knebworth in 1857,' by E. H. J., and 'Old Galway Life: Further Recollections.' There is a good deal about the war in the East, from three writers. Other articles are 'An Eighteenth-Century Laird,' by Sir Herbert Maxwell; 'Boy at the Public School'; and a scathing criticism of the present condition of the Holy City, by Col. Henry Knollys, entitled 'Very Excellent Things are spoken of Thee, Jerusalem.' 'Musings without Method' deal particularly with President Roosevelt and the municipal corruption of American cities. An article on dogs, entitled 'Manners and Morals in the Kennels,' is by T. F. Dale.

SIXTEENTH-CENTURY subjects will be prominent in the January number of the *Scottish Historical Review*. Mr. Lang once more challenges anathema by impugning the veracity of Knox, while Mr. Hay Fleming shows the evidence of Knox's own time regarding his influence, and Mr. D. Murray Rose edits the highly interesting letter which James, afterwards Regent Moray, wrote to his sister Queen Mary in 1561, prior to her return from France. A recent find of early Scottish charters is made use of by Capt. George S. C. Swinton, March Pursuivant; while the Hon. George A. Sinclair writes concerning the periodical literature of the eighteenth century, and Prof. Sanford Terry describes the siege of Edinburgh Castle in 1689.

MR. FISHER UNWIN will publish early next year a volume by Mr. F. C. Snell, entitled 'The Camera in the Fields.' It deals with photography as applied to ornithology, zoology, entomology, and botany, and is intended to be a practical guide for beginners. Advice is given as to the selection and use of apparatus, and the developing, printing, mounting, and arrangement of photographs. The book will be illustrated with reproductions of eighty photographs taken by the author.

THE January number of the *African Society's Journal* will contain, among other items of interest, an article on the Poro secret society of the Mendi, by Mr. C. Braithwaite Wallis, F.R.G.S., Acting Commissioner for the Sierra Leone Protectorate;

'The Koran in Africa,' by Dr. E. W. Blyden, Superintendent of Mohammedan Education, Sierra Leone; and 'Some Notes on the Basuto,' by Mr. T. Lindsay Fairclough.

SIR JAMES RAMSAY has finished rewriting the history of the reign of Henry III. in style conformable to that of his 'Angevin Empire' and 'Foundations.'

A CORRESPONDENT writes:—

"In your review of 'Napoleonic Studies' the writer inveighs against the quite 'immoral and unpatriotic' action of the Whig Opposition in the early stages of the Peninsular War, and notably their attack upon Sir Arthur Wellesley. The politics of the London *gamin* were sounder. Some fifty years ago an old friend, who has long since joined the majority, quoted the following as sung in the streets of London:—

Sir Arthur and Sir Harry, Sir Harry and Sir Hugh;
Sir Arthur is a gallant knight, but for the other two
Sing cock-a-doodle, doodle, doodle, doodle do!

It will be remembered that the Whigs had urged the supersession of Sir Arthur Wellesley by Sir Harry Burrard and Sir Hugh Dalrymple."

THE third edition, revised and considerably enlarged, of Bishop Colenso's 'Zulu-English Dictionary' is now in the press, and will shortly be published at Pietermaritzburg, Natal. This standard work, whose value is well known to all Bantu scholars, is, owing to its numerous notes, a mine of information on Zulu customs and beliefs. The only other Zulu-English dictionary in existence worth the name is Döhne's, which has been long out of print.

A CORRESPONDENT, who is also an old reader of the *Athenæum*, points out that he was a student taught by Christopher North, so that Principal Hutton's claim last week to be unique in that respect cannot stand. There may well be similar survivors, as the Professor lectured late in his life.

THE British Academy will hold a meeting on January 25th—the first meeting of the year—in commemoration of the tercentenary of the publication of 'Don Quixote.' Mr. Fitzmaurice-Kelly has accepted the invitation of the Council of the Academy to deliver an address on the occasion.

THE political mission nowadays leads to an outburst of literary activity, and, as a case in point, it may be mentioned that the Anglo-Indian Commercial Mission to South Persia is to be followed by the production of a special Persian Gulf Gazetteer. The compilation has been entrusted to Mr. J. G. Lorimer, C.I.E., of the Indian Civil Service; and Lieut. Gabriel, of the Indian Army, has been nominated to assist him. They have lately left India for the Persian Gulf.

REPUTATIONS wax and wane. Reading much lately of the funeral of Mr. Kruger, we notice that his 'Memoirs told by Himself,' in two volumes (1902), though published at a large price, have already reached the "remainder" stage, and can now be had for the modest sum of half-a-crown from Mr. Thatcher, of Bristol, who is known as an instructive letter-writer to the newspapers.

At the monthly meeting of the Board of Directors of the Booksellers' Provident Institution, held on Thursday, December 15th, the sum of 99l. was voted to fifty-four members and widows of members. The usual Christmas gifts were granted,

and were supplemented by some generous special donations.

WE are sorry to hear of the death of Mr. George H. Richmond, who was one of the most enterprising American dealers in rare books. He was in business for forty-five years, and has been described as "the American Quaritch." During the last few years he purchased *en bloc* the fine private libraries of Theodore Irwin, Marshall C. Lefferts, George Beach de Forest, and Albert J. Morgan, at the respective figures of 200,000 dollars, 150,000 dollars, 200,000 dollars, and 30,000 dollars. It was through him that Mr. Pierpont Morgan obtained the manuscript of 'Paradise Lost,' Book I, which was bought in at Messrs. Sotheby's last January. The Irwin collection was also sold as it stood to the financier, and he secured the finer portion of the De Forest library. The Lefferts collection was sold by auction: one part at Bangs's auction-rooms in New York, and the other at Messrs. Sotheby's, on June 9th and 10th, 1902 (the 337 lots realized 3,802l. 5s. 6d.). Mr. Richmond's enterprise was said to be highly successful.

THE sudden death of M. Henry Michel cuts short a career of much promise. M. Michel was born at Metz in 1857, and was educated chiefly at the École Normale Supérieure. He was appointed Professor of Philosophy at Bourges, and afterwards occupied the recently created Chair of Doctrines Politiques at the Sorbonne. He was one of the principal founders of the Société de l'Histoire de la Révolution de 1848. His numerous publications include 'Philosophie Politique d'Herbert Spencer' and 'Les Paroles de Morale,' whilst his studies on Madame Guyon and his academic sketches in the *Temps*, under the general title of 'Quarante et Unième Fauteuil,' were full of profound knowledge. For over twenty-three years he had been a valued contributor to the *Temps*. He was on the eve of election to the Académie des Sciences Morales et Politiques, and would probably have succeeded to the place vacant through the death of Renouvier.

THE centenary of Sainte-Beuve was celebrated at his birthplace, Boulogne-sur-Mer, on Sunday last, and the plaque due to the initiative of the *Journal des Débats* was inaugurated at No. 16, Rue du Pot d'Étain, where Sainte-Beuve was born. Various distinguished men from Paris and elsewhere assisted at the ceremony, and these included M. Jules Claretie, who made an excellent speech on the occasion. After a *déjeuner* at the Hôtel de Ville, the company attended in the afternoon a "Conférence" by M. Brunetière at the theatre, where also Mlle. Delvair and M. Coquelin read a selection of Sainte-Beuve's poetry. The bas-relief of the great critic is the work of the sculptor M. Vernier.

THE Société des Gens de Lettres awarded its various prizes on Monday, and the list appeared in the Paris papers of Tuesday. The following are some of the fortunate authors: Madame Séverine, 3,000 francs; MM. Alphonse Allais and Pierre Gillard, each 1,000 fr.; Madame Belin, MM. Georges Bastard, Paul Bonhomme, and Gilbert Stenger, each 500 fr. The foregoing are all awarded on the

"fondation Chauchard." The prix of the President of the Republic, 500 fr., goes to M. Albert Boissière; that of the Municipal Council, 500 fr., to M. Henri Germain; and the Prix Balzac, 1,500 fr., to M. Maurice Montégut. Gold medals are awarded to M. Maurice Quentin-Bauchart and M. Émile Guillaumin; the Prix Jacob de La Cottière, 600 fr., to M. Armand Laporte; and the Prix Congrès Littéraire, 500 fr., to M. Georges Beaume. There were many other prizes awarded, varying from 150 fr. to 300 fr.

DR. KARL TUCKING, whose death in his seventy-eighth year is reported from Neuss, was the author of a number of very useful editions of the classics, and of several works dealing with the history of Neuss, in which town he was Director of the Gymnasium for twenty-five years.

THE death is also announced in his sixty-ninth year of Dr. Jakob Karo, Professor of History at the University of Breslau, and author of a number of works on Polish history.

SCIENCE

North America. By Israel O. Russell. "Regions of the World Series." (Frowde.)

AN attempt to condense "the leading facts concerning the North American continent which from the point of view of the geographer seem most interesting and instructive" could succeed only if it were so carefully planned that the essential elements of North American geography alone are discussed. No one aspect of the subject should be elaborated at the expense of another of co-ordinate importance, and there must be a rigid elimination not merely of the superfluous paragraph, but even of the superfluous word. Prof. Russell has found the task too much for him, not, we venture to think, as he himself suggests, because the "continent is so vast and the diversity between its various parts is so great," but because he has not the geographical point of view. There is an excuse in a book on the regions of the world for a broad treatment of facts, and for the omission of all but the necessary illustrative detail; there is none for Prof. Russell's method of deliberately omitting a number of necessary chapters. The lacunæ are partially indicated by him as "the portions of the original manuscriptrelating to the geography of fisheries, forestry, mining, commerce, agriculture, &c.," a list which does not include the most important omission of all, that of synthetic chapters dealing with the various geographical regions of North America. Such cutting is, no doubt, an effective device for bringing a book down to a standard size, but the method fell into discredit as long ago as the days of King Solomon. We infer from its adoption in the present case that geography is not the natural offspring and object of the author's love, but a founding whose mutilation he can view with comparative complacency.

What we have to review, then, is not a geography of North America, but "an attempt to describe some of the more prominent and attractive aspects of the natural conditions pertaining to North America"—and, we

might add, mainly of the United States. This is a useful piece of work, and it has been done in an interesting manner. The various chapters deal with the margin of the continent, the geography of the land, climate, plant life, animal life, geology, the aborigines, and political geography. The arrangement is nowhere geographical; the interest is not in explaining distributions, but in illustrating from particular American instances general physiographical laws, which are first stated in outline. In the chapter on climate much space is wasted in enunciating facts which are to be found in elementary books on physiography. There are occasional slips, as when it is stated that north of the Tropic of Cancer precipitation is more abundant in winter than in summer, which is true for little more than a quarter of the American area; or when the notion is suggested that the pressure gradient is downwards from northern North America towards the polar region (p. 179). In the map of climate and life provinces the fundamental distinctions between arid and wet areas are not taken into account, as they should have been. They are, however, noted in the text.

The lack of the sense of proportion is marked throughout the book. In the first chapter we are plunged into a minute discussion of the topography of the submerged continental shelf, without any general statements of the relation of the shelf to the continental divisions of which it is an extension. In the second chapter—on the topography of the land—we find only a page and a half out of fifty devoted to the Canadian part of the western mountain area. Nearly half a page is wasted by repeated statements that the Cascade mountains of the United States extend into Canada as the coast range, and that, in conformity to current usage, it is necessary to separate the treatment of the two ranges. On many maps the Canadian coast range is called the Cascade mountains, and we cannot see any reason why an arbitrary political boundary should be permitted to interrupt the natural sequence of a geographical work on a whole continent. The chapter on elementary geology, placed towards the end of the book next to one on the aborigines, is out of place, and much of it is unnecessary. The long chapter on the aborigines has nothing in it to justify its length of fifty pages as against eighteen devoted to political geography, of which nearly two-thirds is taken up with a classification of boundaries.

In the text itself and in the references to literature there is a notable absence of attention to standard European works. For instance, Suess, Hann, Drude—each master in his own field—are not mentioned, and internal evidence indicates that their works have been little consulted.

Though disappointing as a whole, the book has merits of its own. Prof. Russell has a very readable, if rather diffuse style. He is at his best in his topographical descriptions, and the physical regions of the United States are admirably depicted. The English reader will find vivid pictures of existing conditions, and useful suggestions as to how these have been created. The following description of the Bad Lands shows Prof. Russell at his best:—

"The prevailing softness of the beds, with occasional hard layers, the scarcity of vegetation, the occasional heavy rains, and the considerable height of the country above the master streams, combine to favour rapid and deep sculpturing. The precipitous slopes of the small mesas and castle-like rock forms, destitute of all vegetation excepting succulent cacti and scattered clumps of bunch-grass, reveal a multitude of sunken lines and raised edges, produced by the ephemeral streams, and a less complex series of horizontal ledges due to the prominent edges of hard layers. The steep slopes are worn into alcoves and irregular recesses by the transient rills, and smoothed or etched by the wind-driven sands. The result is an assemblage of architectural forms such as only the most fantastic dream pictures or the strange tricks of the mirage on northern icefield can simulate. Nor are the wonderfully intricate topographical forms the sole attraction. The rocks are variously coloured, and present endless combinations of yellow, red, green, purple, &c., in many tints and shades, rendered seemingly brilliant by contrast with the gray of shales and the blackness of occasional coal-seams. Owing to the burning of coal-beds, the rocks are sometimes altered over broad areas and given unusually striking colours, among which various shades of red predominate. Standing on some commanding crag in the Bad Lands in the early morning or when the purple shadows of evening fill the gorges and ravines, the most unimaginative traveller sees in the silence about him the ruins of a vast city, with cathedrals, temples, and palaces of varied colours and weird designs such as no mortal hand ever fashioned."

The book is rather poorly illustrated by maps, but the five coloured maps of the continent by Bartholomew may specially be mentioned.

BOOKS ON BIRDS.

Bird Notes from the Nile. By Lady William Cecil. (Constable.)—This unpretentious little book had its origin in letters written by the eldest daughter of Lady Amherst of Hackney, while contributing to her mother's 'Sketch of Egyptian History' by the exploration of the necropolis of Goubat el Hawa, near Aswân, as well as some other sites in Upper Egypt, during the winter of 1901-2. The letters were designed for her children at home, and are now published in the hope that they may appeal to "the simple, unscientific bird-lovers, who take their pleasure in watching and studying the habits and homes of their feathered friends." For several weeks the author and her eldest son had a fixed camp on the edge of the desert, on the western side of the river, "where, under the fine drifted sand, and deep into the rocky heart of Goubat el Hawa," they searched for the secrets of the past, and could watch the birds during their "playtime." It was an interesting link with old times to find, on the inside wall of one of the tombs they excavated, the remains of a swallow's nest, black with age, which must have been built there at least a thousand years ago. One of the prettiest episodes is that of the black-and-white kingfisher which had been wounded by "a sportsman"—not English, we are glad to learn—and in its forlorn condition was pitied by a wagtail, which came to offer companionship and sympathy.

"We found, by constant observation, that this really was the case, and that the kingfisher and the wagtail roosted side by side every night, anyhow during the remainder of our stay at Aswân."

In addition to her observations on living birds, Lady William Cecil's antiquarian researches have enabled her to give some excellent notes, with illustrations, of the birds familiarly known to the ancient Egyptians, as well as the traps in use in times past and those

of to-day, so that this booklet is an epitome of historic avian lore as regards this section of the Nile. Very little time was spent at Khar-toum, and therefore the White Nile is hardly mentioned in the narrative portion of the work, but, as indicating the practical work done by Lady William Cecil, we may add that she has forwarded to the Zoological Society a living specimen of a crowned crane from the White Nile, and this has recently been described by the secretary, Dr. Chalmers Mitchell, as a new species, under the name of *Balearica cecilie*. It will not, of course, be found in the latter part of the present work, which contains a tabulated list of the birds of Egypt and Nubia, resident and migratory, with their scientific names, local designations, and concise indications of their distribution. This is a compilation of which many a practised ornithologist might feel proud, and would of itself make the book an indispensable companion for bird-loving visitors to the Nile; while those who find this appendix somewhat solid fare can always turn to the brightly written pages of the narrative portion. There are many illustrations (a few coloured), some of them quaint and others spirited, and we seldom find any work so intrinsically good produced at so modest a price.

In *Notes on the Natural History of the Bell Rock*, by J. M. Campbell (Douglas), we have another little book of a degree of merit disproportioned to its size. It begins with a remarkably interesting introduction by Mr. James Murdoch, whose connexion of more than fifty years with the Northern Lighthouse Board, preceded by the almost equally long service of his father, has amply qualified him for treating of lighthouses in general and Scottish lights in particular. Of the latter, few are more widely known than the successor of the Inchcape Bell, traditionally cut loose by Sir Ralph the Rover "to plague the Abbot of Aberbrothock," and numerous are the excursionists who visit the Bell Rock by steamer during the summer. Those, however, who wish to know something of the daily life throughout the year of the dwellers on the threshold of the deep should read these 'Notes,' which range from April, 1901, to April, 1904, inclusive. Among the jottings are to be found many interesting scraps of information about mussels and their deadly foes, the white whelks; the jelly fish, which may be watched in the pools at ebb-tide; the sider-ducks, or "dunters," diving for crabs, and robbed on rising by the gulls, which in their turn have often to yield their prey to the fleet pirate skuas; the occasional visits of seals, with the temporary capture of one which was too pugnacious to retreat; and many other episodes. The author's observations on bird migration are of much value, especially the remarks upon the relative velocity with which various species strike the lantern; and a storm-pane is always kept in readiness in every light-room in case a bird should go right through the glass and derange the revolving gear of the lantern. A curlew has been known to do this at Turnberry, on the Ayrshire coast, but, as a rule, the woodcock is the bird considered to have the greatest velocity, though, fortunately, less penetration. The shore stations are, however, more highly favoured than the reefs at migration time, and at some of the latter it is the custom to keep the cats indoors, lest they should mangle the expected catch; indeed, on one morning the birds collected filled an ordinary clothes-basket. From time to time homing-pigeons (frequently misnamed "carriers") rested on the Bell Rock, and these, after receiving food and water, departed, presumably for their destinations in Yorkshire and Nottinghamshire; but the only owner who returned thanks, accompanied by a donation, was a "flier" in Warwick, to his credit be it recorded. Mr. Campbell is evidently a very keen observer,

and we gather from his comparisons that he was formerly stationed at one of the Orkney lighthouses—perhaps at the Start Point or at North Ronaldshay. He has now, we believe, been transferred to Buchanan Ness, a few miles south of Peterhead, where it is to be hoped he will continue to keep a diary and publish the results. Of the accuracy of his personal observations there can be no question, while in the items of miscellaneous information beyond his ken there are very few and very trifling slips. We will end our notice of this specimen of thoroughly honest workmanship by reference to one immaterial side issue, about which further information is desired. Under date of January, 1904, it is said:—

"A solitary lapwing was our only feathered visitor for the month. *Apròpos* of these days of 'retaliation,' there is an old Scottish Act of Parliament of the time of Edward I. relating to this bird, in which all its eggs are ordered to be broken when found, 'in order that Peesweeps may not go south, and become a delicious repast to our unnatural enemies the English!'"

It may freely be admitted that any hammer can be used against the *Malleus Scotorum*, but the exact reference to that Act would be a crowning mercy.

Birds by Land and Sea, by John Maclair Boraston (Lane), is, as stated in the second title, the record of a year's work with field-glass and camera, and illustrated by photographs taken direct from nature by the author. In view of its size, the book is very light in the hand; the type is large and clear; and the illustrations, exceeding sixty in number, are, in most instances, so exquisite that it is difficult to select any for special praise. To the general public the plates in which nests and the surrounding foliage are exhibited will probably prove the most attractive, while a strong minority may prefer the very successful reproductions of the coast scenery in the island of Anglesey. It was there that the author spent a summer holiday, photographing the gulls, guillemots, puffins, ringed plovers, oystercatchers, &c.; but the greater part of the letterpress deals with daily observations round Stretford, a village about four miles south-west from Manchester, on the northern bank of the Mersey. The month of September is selected for the beginning of Mr. Boraston's year, as marking an important epoch in the migration of many species of birds. The author jots down his experiences in very pleasant fashion, and although not much that is new can be expected from such a limited area, it may also be said that we have met with no statements which are not substantially true. And that is intended for no slight praise, when the twaddle which is now common in popular bird-books is considered. There is a good index.

The Field Book of Wild Birds and their Music, by F. Schuyler Mathews (Putnam's Sons), is a very well-written and bountifully illustrated little book, intended to give a description of the character and music of the species common in the Eastern United States. It is hardly to be expected that a popular work on American birds should appeal to a large circle of readers in this country, but any one who is desirous of learning something about the feathered inhabitants of New England will be amply repaid by taking this book and playing the musical annotations of some of the songs. Even the cries of two species of owls are annotated, but the little ruby-throated humming-bird has only a feeble and inimitable squeak. The work is completed by an excellent index.

SYMBOLIC LOGIC.

VIII.

THOUGH I said that my last article on this subject would be my final one, Mr. Russell's reply in No. 4018 to my criticism of the non-Euclidean geometry makes it desirable that I

should add one more. The present article, however, is not to be regarded as an intentional reply to his reply, for it was written before I had read the latter; it is, in fact, copied, with but few alterations, from a work which I am now preparing for publication, and which—with the kind permission of the *Athenæum*—will contain (along with much other matter) all my contributions to this journal on the subject of symbolic logic. The article will begin with an explanation of my views as to the principles on which real inference should be based; and it will end with an application of these principles to the question at issue between the Euclidean and the non-Euclidean. The result will, I hope, be a real *entente cordiale*—a final settlement which both sides will accept as satisfactory.

56. Let A denote the premises, and B the conclusion, of an argument or inference.* Then, $A \cdot B$, which is equivalent to $A(AB)^{\eta}$, denotes the argument or inference. That is to say, the argument asserts, firstly, that the statement (or collection of statements) A is true, and, secondly, that the affirmation of A coupled with the denial of B constitutes an impossibility. When the person to whom the argument is addressed believes in the truth of the two statements A and $(AB)^{\eta}$, he considers the argument valid; if he disbelieves either, he considers the argument invalid. This does not necessarily imply that he disbelieves either the premiss A or the conclusion B ; he may be firmly convinced of the truth of both without accepting the validity of the argument. For the truth of A coupled with the truth of B does not necessarily imply the truth of the proposition $(AB)^{\eta}$, though it does that of $(AB)^{\epsilon}$ (see §§ 12, 41). The statement $(AB)^{\epsilon}$ is equivalent to $A \vdash B$. Hence

$A(AB)^{\epsilon} = A(A \vdash B) = AA \vdash AB = AB = A \cdot B$; for $AA = A \cdot A = \eta$ (see § 12). But $A \cdot B$, like its synonym $A(AB)^{\eta}$, asserts more than $A \cdot B$. Like $A(AB)^{\eta}$, it asserts that A is true; but, unlike $A(AB)^{\eta}$, it asserts not only that AB is false, but that it is impossible—that it is incompatible with our data or definitions. For example, let $A = \text{He turned pale}$, and let $B = \text{He is guilty}$. Both statements may happen to be true; in which case we have $A \cdot B$, which (as shown above) is equivalent to $A(AB)^{\eta}$; yet the argument $A \cdot B$ ("He turned pale; therefore he is guilty") is not valid, for though $A(AB)^{\eta}$ happens on this occasion to be true, the statement $A(AB)^{\eta}$ is not true, because of its false second factor $(AB)^{\eta}$. I call this factor false, because it asserts not merely $(AB)^{\eta}$, that it is false that he turned pale without being guilty, which may be true, but also $(AB)^{\eta}$, that it is impossible he should turn pale without being guilty, which is not true.

57. The convention that $A \cdot B$ shall be considered equivalent to $A(A \vdash B)$, and to its synonym $A(AB)^{\eta}$, obliges us, however, to accept $A \cdot B$ as valid, even when the only bond connecting A and B is the fact that they are both certainties. For example, let A denote the statement $9 + 15 = 24$, and let B denote the statement $13 + 5 = 18$. It follows from our symbolic conventions that in this case $A \cdot B$ and $B \cdot A$ are both valid (see § 58). Yet here it is not easy to discover any bond of connexion between the two statements A and B ; we know the truth of each statement independently of all consideration of the other. As marking the difference between $A \cdot B$ and its implied factor $A \vdash B$, it is to be noticed that though $A \cdot \eta$ and $\eta \cdot A$ are formal certainties (see § 40), neither of the two other and stronger statements, $A \cdot \eta$ and $\eta \cdot A$, can be accepted as valid. Both fail in the case A , for $\eta \cdot A$, like its synonym $\eta(A \vdash A)$, is false, because, though its second factor $\eta \cdot A$ is necessarily true, its first factor η is necessarily false by definition (see § 13).

* The word *inference* is also often used, but not in this article, as a synonym of the word *conclusion*.

58. Though in purely formal or symbolic logic it is generally best to avoid, when possible, all psychological considerations, yet these cannot be wholly thrust aside when we come to the close discussion of first principles, and of the exact meanings of the terms we use. The words *if* and *therefore* are examples. In ordinary speech, when we say, "If A is true, then B is true," or " A is true, therefore B is true," we suggest, if we do not positively affirm, that the knowledge of B depends in some way or other upon previous knowledge of A . But in formal logic, as in mathematics, it is convenient, if not absolutely necessary, to work with symbolic statements whose truth or falsehood in no way depends upon the mental condition of the person supposed to make them. Let us take the extreme case of crediting him with absolute omniscience. On this hypothesis, the word "therefore" or its symbolic equivalent \therefore would, from the subjective or psychological standpoint, be as meaningless, in no matter what argument, as we feel it to be in the argument

$$(7 \times 9 = 63) \text{ therefore } (2 + 1 = 3);$$

for to an omniscient mind all true theorems would be equally self-evident or axiomatic, and proofs, arguments, and logic generally, would lose their *raison d'être*. But when we lay aside psychological considerations, and define the word "therefore" or its synonym \therefore as in § 56, it ceases to be meaningless, and the seemingly meaningless argument,

$$(7 \times 9 = 63) \cdot (2 + 1 = 3),$$

becomes at once clear, definite, and a formal certainty.

59. The symbolic questions here discussed have an important bearing upon the question of the validity or non-validity of the non-Euclidean geometry. Speaking of the three mathematicians Gauss, Lowbatchesky, and Bolyai, Mr. Russell, in his article on this subject in the 'Encyclopædia Britannica,' says:—

"The attempt at indirect proof of the disputed postulate [Euclid's postulate of parallels] would seem to have been the source of these three men's discoveries; but when the postulate had been denied, they found that the results, so far from showing contradictions, were just as self-consistent as Euclid. They inferred that the postulate, if true at all, can only be proved by observations and measurements."

This quotation merits serious consideration. When we throw off the restraints of symbolism and discuss philosophical questions in ordinary language, we are all more or less prone to slide off into ambiguities. There are few words which have not more meanings than one, and abstract words in particular have often many. "But when the postulate had been denied," says Mr. Russell, "they found that the results, so far from showing contradictions, were just as self-consistent as Euclid." That was, no doubt, the opinion of the writers in question, and Mr. Russell is only speaking as an historian; but is the opinion correct? and what does the word "self-consistent" really mean? A statement A is consistent with a statement B when we have $(AB)^{\eta}$. Hence, putting A for B , we find that A is self-consistent when we have $(AA)^{\eta}$, which is equivalent to $A \cdot \eta$. In other words, any statement A is self-consistent when it contradicts no datum, axiom, or definition (see §§ 11, 12). Let us submit the matter to symbolic analysis. Denoting Euclid's postulate or axiom of parallels by A , and the other data of any problem under investigation by B , while C is our self-consistent conclusion, we get the implication $AB \vdash C$ when we follow Euclid, and the implication $A \cdot B \vdash C$ when Euclid's postulate A is denied. But by the formula

$$(\alpha \vdash \beta) (\beta \vdash \alpha) = \alpha \vdash \beta \quad (\text{see § 16, Formula 9})$$

we get

$$\begin{aligned} (AB \vdash C) (A \cdot B \vdash C) &= AB \vdash A \cdot B \vdash C \\ &= (A \vdash A) \cdot B \vdash C \\ &= EB \vdash C = B \vdash C. \end{aligned}$$

Thus, if we obtain the same result C both when we accept the postulate A and when we deny A ,

we infer that the postulate A and its denial A' are both irrelevant to our argument, and that the self-consistent result C, which we have obtained, really follows from the other data of the problem, apart from all consideration of the postulate A. Thus the fact that consistent results, and even true results, may be obtained from premises which include a denial of Euclid's postulate in no way supports the conclusion that that denial is a legitimate assumption. The combination of the Euclidean implication AB:C with the non-Euclidean implication A'B:C is (as we have shown) equivalent to B:C, which may be a consistent statement; but the combination of the Euclidean inference AB:C with the non-Euclidean inference A'B:C involves the contradictory factor AA', and is therefore an impossibility. Now, if the Euclidean postulate A were a variable, its denial A' would be a variable also (see § 46), and neither of the inferences (i.e., arguments) could, individually and separately, be pronounced impossible, though they would still be impossible in combination. The one would resolve into θ (B:C), the other into θ' (B:C), and their combination into $\theta\theta'$ (B:C), which contains the impossibility $\theta\theta'$. This, if I am not mistaken, is the contention (though, of course, differently expressed) of non-Euclideanists. They maintain that the two inferences AB:C and A'B:C stand on the same footing as regards validity; that, though contradictory, they are both equally "possible," and that neither of them can be considered a certainty. The Euclideanists, on the contrary, adopt a more uncompromising attitude. They maintain that the Euclidean inference (or argument) AB:C is alone valid; that the non-Euclidean inference A'B:C is an impossibility because its equivalent A'(B:C) involves the impossible factor A', the denial of Euclid's postulate of parallels, a postulate which they hold to be not merely possible, but certain.

60. The gist of the whole matter appears to be this. The words *straight* and *line* express notions so common and so elementary that, though they may be illustrated by numberless examples, they cannot be usefully defined, as every definition that can be imagined must necessarily be expressed in terms which themselves stand in still greater need of definition (see § 50). Now, though it is impossible to give a formal and satisfactory definition of a *straight line*, we can make numberless statements about straight lines, which nearly everybody who understands the English language, but has never studied the non-Euclidean geometry, would accept at once as true, and numberless others which he would unhesitatingly reject as false. Among the former are the two Euclidean statements (1) that no two straight lines can enclose a space, and (2) that no point moving always in the same straight line and in the same direction can again reach the position from which it started. Euclideanists, therefore, are perfectly justified in restricting the word *straight* to all the lines with regard to which the above two statements and other Euclidean axioms and postulates are true; and as they have been the first to employ the word, they have also the logical right to request the non-Euclideanists to find some other name for their so-called "straight line," with regard to which any of the above statements, or any other Euclidean postulate or proposition, is, or may be, false.

61. The following suggestion may be worth consideration. The non-Euclideanists have discussed the properties of a certain geometrical figure, which they call the "pseudo-sphere," because they have found that it possesses many, though not all, of the properties which distinguish the sphere from other figures. Why should they not similarly designate as "pseudo-straight" all the non-Euclidean lines they now call "straight," because they find that they possess many, though not all, of the properties of the real Euclidean straight lines? This would

seem a fair and reasonable compromise. No Euclidean would contest the propositions (1) that two pseudo-straight lines might enclose a space, and (2) that a point moving always along a pseudo-straight line without ever reversing its course might finally arrive at the position from which it had started. Neither would any Euclidean be likely to contest the truth of the proposition that the sum of the three angles of any triangle contained by three pseudo-straight lines might possibly be greater, or might possibly be less, than two right angles.

62. As to the actual material existence (as distinguished from the conceptual and symbolic existence) of real straight lines which conform to the requirements of the Euclidean postulates, or of pseudo-straight lines which do not, both classes are on the same level as regards validity. Neither can be said to have a material existence, any more than can an absolutely perfect circle, or square, or parabola. Yet this does not prevent many of the symbolic formulæ founded upon these various imaginary perfections from being extremely useful in their practical applications.

63. The preceding discussion, though written before I read Mr. Russell's article, will, I think, meet some of his arguments. In the way of direct reply I have little to say except to thank him for the frank and generous spirit in which he has accepted my criticism, though it is but the criticism of one whose acquaintance with the literature of non-Euclidean geometry is (as he rightly conjectures) very limited. Unlike experts in general, Mr. Russell has exhibited no irritation or impatience at the criticism of an outsider, and his candid and unreserved admission that upon some points, and not the least important, that criticism is just, might profitably be pondered over by certain dogmatic experts who imagine they have solved the "riddle of the universe" in much more difficult fields of research—fields in which, from the very nature of the problems presented, the possibilities of error are literally infinite. Mr. Russell's supposition that I accept Kant's doctrine as to the *a priori* character of our knowledge of geometrical axioms surprises me. How could he have imagined such a thing after reading my article vi. § 45? Like himself, I believe that without the experience obtained through the medium of our senses, our knowledge of the external world in general, and of geometry in particular, would be non-existent. HUGH MACCOLL.

SOCIETIES.

BRITISH ACADEMY.—Dec. 14.—Lord Reay, President, in the chair.—Sir C. P. Ilbert, Fellow of the Academy, read a paper on 'The Centenary of the French Civil Code.' He explained the nature and objects of the celebration which was held in Paris in October last. The object was twofold: first, to celebrate an event of great historical importance, both in the history of France and in the history of law; and, secondly, to take some practical steps for considering what amendments the Civil Code required, and on what lines they should be effected. In the course of his paper Sir Courtenay Ilbert passed in review the various changes which had been made in the Code from time to time, until Napoleon took an active share in the discussions, and supplied the driving force without which it would probably not have become law.—In the discussion which followed Sir Frederick Pollock, Sir J. Macdonell, and Prof. Holland took part.

GEOLOGICAL.—Dec. 7.—Dr. J. E. Marr, President, in the chair.—Messrs. C. W. Anderson, L. C. Ball, G. M. Cockin, A. E. Dixon, S. Fawns, H. T. Ferrar, H. Fowler, R. W. Hooley, C. B. Horwood, Cosmo Johns, W. D. Lang, W. Lockett, the Rev. J. D. Parker, T. W. F. Parkinson, B. Jaya Ram, and W. B. Wright were elected Fellows.—The following communication was read: 'The Chemical and Mineralogical Evidence as to the Origin of the Dolomites of Southern Tyrol,' by Prof. E. W. Skents.

BRITISH ARCHEOLOGICAL ASSOCIATION.—Dec. 14.—Dr. W. de Gray Birch, Treasurer, in the chair.—Dr. Winstone exhibited a fine pewter tankard and

a drinking cup, both bearing the hall stamp, and seemingly of the seventeenth century, the tankard being the older.—Dr. Birch expressed the opinion that they had belonged to the Kent branch of the Baker family, which settled in Essex, whence these objects came.—Dr. Winstone also exhibited a very nice example of Battersea ware in the shape of an oblong snuff-box; and Dr. Astley a circular box enamelled in copper, similar in character to the Battersea specimen.—Dr. Birch said that the box shown by Dr. Astley was of German manufacture, and intended probably for sweetmeats; both were of the eighteenth century.—Dr. Astley also exhibited, on behalf of Mr. Selley, some interesting finds from the neighbourhood of Bristol, including a stone knife and some flint implements and a perfect pigmy arrow-head.—The Chairman exhibited a Cypriot antiquity of about 500 B.C., found by Cesnola, consisting of a rude kind of toy horse of clay, and in perfect condition.—Mr. Emanuel Green read a paper upon 'Bath Old Bridge and the Chapel Thereon,' a subject specially appropriate, as the recent Congress had been held in that city. The question of the origin of early bridges, he said, is of interest, as possibly leading to a knowledge of some curious point or episode in local or personal history. Very early notices, however, can only be met with by chance, as the writers of local histories say little or nothing of the bridges—necessarily so, because nothing was known about them; yet, notwithstanding, bridges and bridge-building were matters of public importance and of general taxation. Dugange mentions a guild of bridge-builders known as *Frates Pontis*, the habit worn being white, with a cross on the breast. The 'Saxon Chronicle' states that after his attack on London, in 1013, King Sweyne went 'westward to Bath and sat there with his force.' To him came the western thanes, and submitted and gave him hostages. Whether any thane crossed the Avon by a bridge or by a ford there is no mention. Florence of Worcester and others mention the coming of a party from Bristol in rebellion against William Rufus, when Bath was burnt and pillaged; but there is no intimation that it was approached by a bridge. In 1209, 1212, 1213, and again in 1216, when King John came to Bath, he must have crossed the river; but there is no reference to a bridge or a ford. Licences for pontage, i.e., a duty paid on all articles carried across a bridge, can be occasionally found for other cities—Bristol, for example; but there is not one for Bath. This arises from the fact that the early bridge there was at some distance from the south gate, was not united to it, and did not form actually a part of the city. The only early mention of a bridge at Bath is in 1273, in the Hundred Rolls of Edward I.; but it is fairly certain that there must have been a bridge before that date, probably built mostly of wood. The early local historians, knowing nothing of the first bridge, were in difficulties, and their descriptions of the bridge and chapel are inaccurate. The chapel spoken of by them was built upon one of the piers of the bridge, and was too small to have been anything more than a resting-place for some painting or image of a saint, or a housing (to use a word found in early writings) or a place for a passing prayer. The paper was illustrated by reproductions of the unique and exquisite views (now in the British Museum) which were taken in 1718; they preserve for us a clear idea of the structure—chapel, piers, gate, and abutments complete.—The Chairman, Mr. Kershaw, Mr. Gould, Dr. Astley, Mr. Bagster, Mr. Patrick, and others joined in the discussion.

ROYAL NUMISMATIC.—Dec. 15.—Sir John Evans, President, in the chair.—Mr. C. Winter exhibited a specimen in gold of the Blake Medal by Thomas Simon, which has a wreath-border, and had been awarded to Capt. Haddock; a military badge in gold of the Earl of Essex; and an engraved silver medal awarded by the Plymouth Independent Rangers to John Partridge, for 'skill at arms.'—Mr. F. A. Walters showed a penny of Henry I., struck at Chichester, and having on the obverse the bust of the king in profile, and on the reverse a cross with annulet in each angle (as Rks. No. 264).—Sir Augustus Prevost exhibited a specimen of the new French 25-centime piece in nickel, with a polygonal edge, and a pewter medal struck on the occasion of the opening of the Liverpool and Manchester Railway.—Sir John Evans read a note on the mint-mark, an ostrich head, on the 'Horseman' shilling of Edward VI. This mint-mark is supposed to be the badge of Sir Edmund Peckham, High Treasurer of the Mint from Henry VIII. to Elizabeth. As the crest of the Peckhams was a leopard's head, this badge was probably a punning allusion to the name of that family. Sir John Evans also communicated a paper entitled 'A Numismatic Question raised by Shakespeare.' The passage referred to occurs in 'The

Merry Wives of Windsor, Act I. scene i., where Slender, in reply to Falstaff, complains that Pistol had robbed him "of seven groats in mill-sixpences, and two Edward shovel-boards, that cost me two shillings and twopenne apiece." That Slender had to pay 28 pence for evidently four mill-sixpences was explained by the fact that the latter pieces, which were then much used as counters, commanded the enhanced value of 7d. each. That these milled sixpences were scarce at this time is borne out by the evidence of finds, in which they rarely occur. The Edward shovel-boards were evidently shillings of Edward VI. which were used in the game of shovel-board. Many writers of the Elizabethan and later periods were cited to explain the nature of this game, at which, there is abundant evidence, such coins were employed.—Mr. Grueber read a paper on 'An Unpublished Half-Unicorn of James IV. of Scotland,' in the possession of the Marquess of Bute. This coin differed from similar coins of that reign in having on the obverse the letters Q R A (=QUARTUS) after the king's name, and on the reverse a flaming star enclosing the letter I, being the initial of the king's name, and around the legend PAC. SALVUM, &c., instead of EXVRGAT DEVS, &c. The extreme rarity of this piece, and the fact that the new type was not adopted, showed that it was a pattern. It was struck about 1496, when a similar change was made in the legend on the groats.—In illustration of this paper Mr. T. Bearman exhibited a series of unicorns, half-unicorns, groats, &c., of James IV. from his collection.

ENTOMOLOGICAL.—Dec. 7.—Prof. E. B. Poulton, President, in the chair.—Mr. Horace A. Byatt and Mr. J. C. Winterscale were elected Fellows.—Mr. H. St. J. Donisthorpe exhibited *Quedius nigrocervellus*, taken by Mr. H. C. Dollman in a rabbit-hole at Ditchling, Sussex, this being the fourth recorded British specimen.—Prof. T. Hudson Beare exhibited a specimen of the rare longicorn *Tetropium castaneum*, taken about two years ago in the vicinity of the quays at Hartlepool, and probably introduced.—Mr. G. J. Arrow exhibited a series of lamellicorn beetles from the Burchell Collection, and remarked that Burchell had at the time of their capture, some seventy years ago, already noted their powers of producing musical sound.—Mr. C. O. Waterhouse exhibited drawings illustrating the development of the front wing in the pupa of the Tusser silk moth, showing the relation of the tracheæ to the veins, prepared for exhibition in the Natural History Museum. He also exhibited some coffee berries from Uganda injured by a small beetle belonging to the Scolytidae, and two coleopterous larvae from the Burchell Collection from Brazil, submitted to him for determination by Prof. Poulton. One was a heteromorous larva two inches long, much resembling the larva of Helops. The more interesting one was noted by Burchell to be luminous, and appeared to be the larva of an Elaterid.—Commander J. J. Walker exhibited the type-specimen of *Haplothorax burchelli*, from the Hope Collection, the very remarkable Carabid discovered by Burchell in St. Helena. It is now exceedingly rare, if not entirely extinct, in its sole locality, the late Mr. Wollaston, during his visit to the island in 1875-6, having entirely failed to find the beetle alive, though its dead and mutilated remains were often met with.—The President exhibited cases showing the results of breeding experiments upon *Papilio cenea* conducted by Mr. G. F. Leigh, who had for the first time bred the trophonius form from trophonius itself. He also exhibited a photograph (taken by Mr. Alfred Robinson, of the Oxford University Museum) showing the Xylocopid model and its Asilid mimic exhibited by Mr. E. E. Green at a previous meeting.—Dr. T. A. Chapman read a paper on *Erebia palarica*, n. sp., and *E. stygne*, chiefly in regard to its association with *E. erias*, in Spain. He said that *E. palarica*, a new species from the Cantabrian range, was phylogenetically a recent offshoot of *E. stygne*, and the largest and most brilliant in colouring of all the known members of the family.—Dr. G. B. Longstaff gave an account of his entomological experiences during a tour through India and Ceylon, from October 10th, 1903, to March 26th, 1904, illustrating his remarks by exhibiting some of the insects referred to, and lantern-slides of the localities visited.

HISTORICAL.—Dec. 15.—Dr. G. W. Prothero, President, in the chair.—The following were elected Fellows: A. R. Bayley, T. S. Busher, G. T. Lapsley, and J. Ravenshaw.—A paper was read by Mr. Cyril T. Flower, of the Record Office, on 'The Beverley Riots at the Close of the Fourteenth Century.'—A discussion followed, in which the question of the connexion of the movement with the Villains' Insurrection of 1381 was discussed by Mr. I. S. Leadam and others.—A communication was received from Mr. R. H. Brodie, joint editor of the 'Calendar of Letters and Papers, Henry VIII.,' on

'The Case of Dr. Crome, 1541,' correcting various details in the received biography of this Protestant divine, and supplying, by means of an accidental discovery, the "articles" exhibited against him before the king at Hampton Court.—Dr. James Gairdner and Dr. H. D. Astley took part in the discussion.

ARISTOTELIAN.—Dec. 5.—Mr. S. H. Hodgson, V.P., in the chair.—Mr. J. P. Nunn was elected a Member.—Prof. G. Dawes Hicks read a paper on 'Idealism and the Problem of Knowledge and Existence.' The paper dealt in the first place with the idealism of Berkeley, and endeavoured to show how the subjective idealism of the 'Principles' led by a logical necessity to the objective idealism of 'Siris.' For Berkeley, in assigning a real existence to "ideas" in the Divine mind, virtually admits that these "ideas" are numerically distinct from the ideas or objects of the finite mind. And that meant that the ground was cut from under the contention, advanced in the 'Principles,' that the being of ideas consisted in their dependence upon mind, for the whole point of that contention was that the sensuous qualities of things were impossible apart from mental apprehension. The author proceeded to compare Berkeley's idealism with Kant's, and contended that the essential difference lay in the fact that whilst Berkeley started by assuming a certain and immediate knowledge of its own existence on the part of the finite subject, Kant insisted that finite subject and material object stand, so far as knowability is concerned, upon exactly the same level—both alike, as known objects, must find a place, not as supremely determining the world of experience, but as themselves determined therein. In respect to knowledge or experience, it was urged that Kant's main principle of the relation of known objects to "consciousness in general" was capable of holding its ground. A theory that would absolutely sever consciousness from the object of consciousness was logically involved on the horns of an awkward dilemma. It had to attribute to consciousness a unique and separate existence on its own account, and at the same time to deny to it any single quality lest it should throw over the objects known the shadow of its own subjectivity. In respect to existence, however, the fact that we were never immediately aware of our own mental states as such went to establish the conclusion that knowledge was dependent upon a "psychical mechanism," the nature of which did not form part of the material of knowledge, but was a real condition upon which knowledge depended.—The paper was followed by a discussion.

MEETINGS NEXT WEEK.

TUESDAY, THURSDAY, AND SATURDAY, Royal Institution, 21, 'Ancient and Modern Methods of measuring Time,' Mr. H. Curyngame. (Juvenile Lectures.)

Science Gossip.

MR. C. R. B. BARRETT, author of 'The Trinity House of Deptford,' is engaged on a 'History of the Society of Apothecaries,' which will be published by Mr. Elliot Stock very shortly. It is compiled from the Minute-Books of the Society, from 1617 to our own day, and supplies much curious and hitherto unpublished information about the Society. A description is also given of the building in Blackfriars and the many treasures it contains. The book will be fully illustrated by black-and-white sketches from the pen of the author.

AN exhibition of a selection of the magnificent collection of butterflies given by M. Boulet to the Paris Museum was opened last week in one of the rooms of the Zoological Galleries, and included some of the rarest specimens known. The collection occupied M. Boulet a quarter of a century in forming, and some of the specimens are said to be worth several thousand francs each, whilst the entire gift numbers some 25,000 examples, obtained from all parts of the world. This addition renders the museum collection one of the most extensive and complete in the world.

THE Paris Académie des Sciences held its annual meeting on Monday last, when the president, M. Mascart, and the secretary, M. Berthelot, delivered addresses, and when the list of prizes was made known. The Prix Bréant, of 100,000 francs, founded for the pur-

pose of discovering a remedy for Asiatic cholera, was not awarded. The Prix Lecomte, of 50,000 francs, goes to M. René Blondlot, Professor of Sciences at Nancy, for the discovery of the N rays; and the Prix Houlléville, of 5,000 francs, has been divided between MM. Henri de la Vaulx and Henri Hervé for their studies concerning the "dirigibilité des ballons."

PROF. KOCH has undertaken a journey to Dar-es-Salam, in German East Africa, in order to continue his investigations into the causes of cattle diseases. Hitherto he has studied the matter from a practical point of view, but several scientific questions remain to be elucidated during his present expedition, which will probably last six months.

MR. ARTHUR MEE, of Llanishen, Cardiff, has issued his card-calendar called 'The Heavens at a Glance' for 1905. This handy little guide is now well known, and gives on both sides of a stout card a mass of useful information in a convenient form.

MR. STANLEY WILLIAMS, of Hove, Brighton, announces a new variable star in the constellation Perseus (between the stars β and ϵ), to be reckoned as var. 187, 1904, Persei. The whole period seems to be about six months, and as a minimum occurred on September 19th, a maximum probably took place in the present month. The brightness changes between the 9.5 and 10.8 magnitudes.

PROF. NIJLAND obtained an observation of Encke's comet (δ , 1904) at Utrecht on the 8th inst. Its brightness was then about equal to that of a star of the 7.5 magnitude, and it was distinctly visible in a binocular.

FINE ARTS

Romney: a Biographical and Critical Essay, with a Catalogue Raisonné of his Work. By Humphry Ward and W. Roberts. 2 vols. (Agnew & Sons.)

BIOGRAPHICAL rather than critical, this book may, nevertheless, be considered as a final summing-up and fitting result of the increased vogue which Romney has had of late years. If it were only for the thorough and voluminous catalogue of Romney's paintings, it would take its place as a standard work. The approximate completeness of this section—it is doubtful whether so industrious and prolific a painter as Romney will ever be completely catalogued—was rendered possible by the new and important documentary evidence to which the authors had access, consisting of the MSS. acquired at Miss Romney's sale in 1894. The diaries and notes thus secured, though only fragmentary, have thrown a great deal of light on the artist's habits of work, and have revealed many facts about the dates of his portraits. The material has been used with skill and discretion by the authors, so that, while the reader of the first volume is not wearied with insignificant details, those who have occasion to refer to the catalogue will find it replete with precise and, so far as we have been able to test it, trustworthy information.

The first volume is, we think, as interesting as the subject-matter of Romney's life allowed. For, to tell the truth, Romney's was not a very remarkable or distinguished personality. He was without culture or any strong intellectual interests, without any of the picturesqueness of genius; and though his life does not lack incident, it

cannot be called really dramatic, owing to the want of distinction in the characters of the scene. His desertion of his wife is too squalid and ignoble in motive to be tragic. A quite ordinary ambition and a certain snobbishness are the best means one can find of accounting for the facts. Even his devotion to Lady Hamilton, though it brings out for once a less self-centred motive, fails to interest us deeply in the man. He mopes when "the sun of his Hemisphere" is away, and becomes mildly animated when she returns to London; but he lacked the character and the intellect to be more than a very ordinary victim to a hopeless passion. The one thing that brings one into touch with Romney is the passionate and instinctive feeling for classical art which he discovered on his visit to Rome. Here for once he is alive for us, for once he becomes really expressive, intense, and poetical. The passage in which he describes his sensations on leaving Rome shows him transfigured by a pure devotion to beauty. He stopped at Viterbo and looked back towards Rome.

"I looked with an eager eye to discover that divine place. It was enveloped in a bright vapour, as if the rays of Apollo shone there with greater lustre than at any other spot upon this terrestrial globe."

And he advises his friend Carter not to "leave a stone unturned that is classical."

There one has what is best in Romney—that instinctive recognition of the suave serenity of classical design which indeed is the one great personal quality of his work as an artist. It is in portraits like the 'Countess of Derby,' where he recaptures something of the "pristine symmetry" of an Attic bas-relief, that Romney's real distinction appears. In the greater part of his work that feeling is overlaid and obscured by the compromises and practical necessities of the professional portrait-painter, and, unfortunately, when he once escaped from grinding routine, he wasted himself on efforts at romantic drama, for which he was entirely unsuited. Had he had but a little more self-knowledge, a little more training and culture, he might have known better how to guide his considerable native gifts. As it is he may remain to posterity as an admirable though limited painter of decorative portraits, illustrations of an age when grace and distinction abounded, but he can never count as a great artist. Mr. Humphry Ward describes his charm, the secret of his hold on the present generation, admirably, while admitting his limitations and his defects. His charm is indeed so obvious, and his pictures make so slight a call on the intelligence or the imagination for their enjoyment, that one supposes he will always be popular, but it is well to remember that what is easily enjoyed to the full is often easily forgotten.

The book is profusely illustrated with the most perfect photogravures, printed in a tone which agrees remarkably with the predominant colour-scheme of Romney's work. The frontispiece is from the portrait of himself engraved by T. Wright, and is excellently printed from the original plate. Altogether the whole production is so handsome that it leaves nothing to be desired.

Celtic Art. By J. Romilly Allen. (Methuen & Co.)

THE fourth issue of the series of "Antiquary's Books" has fallen into the hands of a thorough expert in the subject of Celtic art in England, whether in pagan or Christian times. Mr. Romilly Allen has not only a keen sense of appreciation of early forms of ornament, of which he has long made a special study, as evinced by previous publications and essays, but he also possesses a remarkable power of assimilating the labour of others in the same field. Experts occasionally show an unpleasant jealousy of the work of fellow-labourers in the same field, or, at all events, find some difficulty in avoiding small carping criticisms; but this volume, we are happy to say, is not in any way disfigured after such a fashion.

It is a satisfactory attempt to give a concise account of the "facts at present available for forming a theory as to the origin and development of Celtic art in Great Britain and Ireland." To begin with, Mr. Allen is undoubtedly right in considering it now clear that several characteristic decorative motives, such as "the divergent spiral," are of foreign origin, instead (as was at one time fondly believed) of having been invented in Ireland. Discoveries in England, particularly those at Aylesford, Glastonbury, and Hunsbury Camp near Northampton, have totally upset the once prevalent idea of the raw barbarism of our forefathers when Cæsar landed; for they prove that the Early Iron Age began in these islands at least two or three centuries before the Roman occupation.

The continental explorations, on the other hand, made at Hallstatt in Austria, La Tène in Switzerland, and in the Marne district of France, point clearly, under Mr. Allen's guidance, to the sources of the culture now generally known as Late Celtic.

One of the most valuable features of this book is the admirable and convincing way in which the theory of the evolution of Celtic knotwork out of plaitwork is explained. The account occupies only about twenty pages; it can be read through and mastered in about half an hour, and seems simple enough when studied with the aid of a series of excellent diagrams. Nevertheless, we can well believe Mr. Allen when he tells us that it is entirely original, and that it took him

"quite twenty years to think it out, whilst classifying the patterns that occur on the early Christian monuments of Scotland, England, Wales, and Ireland, nearly all of which I have examined personally."

The plain interlaced plait pattern is common to the decorative art of Egypt, Greece, and Rome. Straightforward plaitwork patterns occur on many of the tessellated Roman pavements found in Great Britain, but there is no known instance of what is termed a "break" in the plaitwork of that period. Nor is there any break in the plait pattern on the marble screen and the capitals of the columns of the ciborium in the church of San Clemente, Rome, circa 520. In the eighth century, however, there are various examples in the decorations of Italian churches of the use of true knotwork, as distinguished from plaitwork. It would, therefore, appear that the transition from

plain plaitwork to the infinite variety of pattern that gradually became possible when breaks in the pattern allowed of knotwork, took place between the Lombard conquest of Italy in 563, and the extinction by Charlemagne of the Lombardy monarchy in 774. The development into various forms of spiral and circular knotwork is carefully illustrated by examples found in Great Britain and Ireland.

It is difficult to exaggerate the ethnological and historic value of carefully traced and dated evolutions of this kind, when taken in connexion with the general distribution and occurrence of knotwork patterns of the later Christian Celtic period; whilst the student of particular examples of pre-Norman sculptured stones will find this book of the greatest service in helping to elucidate and date the decorative work in which he may be interested.

The earlier chapters deal consecutively with the pagan Celtic art of the Bronze and Early Iron Age. These, as well as those on Christian Celtic art, whilst written in such a way as to interest the general reader—who will not find himself scared by the unnecessary or frequent use of technical terms—appeal particularly to skilled archaeologists, and have helpful lists of the best examples.

A book such as this clearly demands good illustration, and the demand has been met in a most liberal spirit. There are over forty full-page plates, and upwards of eighty text illustrations. Many of the plates afford admirable photographic reproductions of the beautiful patterns of the originals. This is particularly the case with a bronze collar from Wraxhall, Somerset, now in the Bristol Museum; the Late-Celtic bronze mirror in the Meyer Museum, Liverpool; the large silver penannular brooch from Ireland, in the British Museum; and the three plates that give exquisite details of the elaborate ornaments of the famed Tara brooch of the Dublin Museum. The only plate with which we are disposed to find any fault is that opposite to p. 244, where the two blocks at the top, showing circular knotwork from Rome, are placed far too near the upper margin of the plate; and even in this case it is only the arrangement that is bad, for the details of the ornament come out well. Generally the letterpress and pictures are remarkably good throughout; both author and publishers are to be congratulated on the issue of so attractive and useful a book at a modest price.

ART AND ARTISTS.

The Life of Michelagnolo Buonarroti. By Ascanio Condivi. Done into English by Herbert P. Horne. (Updike, Merrymount Press.)—This little book has, like so much of Mr. Horne's work, the rare quality of perfection. It shows, indeed, a remarkable combination of gifts on the part of the translator, for Mr. Horne has translated Condivi as he has never been translated before, and further he has had his work printed in type of his own design. And of this type we are inclined to say not only that it is better than any of the many attempts which have resulted from Morris's revival of the art of printing, but also that it is even more perfect than any of the fifteenth-century founts on the study of which that revival was based. It is, in the first place, absolutely without affectation, which is more than can be said of most of its modern

rivals; it is more legible than the most inartistic of modern founts, and yet so perfectly are the proportions of the letters harmonized that every page is a thing of beauty. We regret that it was reserved for an American printer to bring out such an admirable fount, and that it cannot be used in England, otherwise we see no reason why it should not take the place of the ordinary conventional type, for it is the first time that a fount has been designed in modern times which satisfies at once practical and æsthetic demands. The only part of which we do not entirely approve is the design of the initial letters, which seem to us a trifle hard and mechanical.

No less remarkable in its way is the translation, and for somewhat similar reasons. In the type Mr. Horne has had the perspicacity to see that all that was required was perfect simplicity of design, getting its effect of beauty by pure proportion, and he has thereby solved a problem which has exercised us ever since we began to think again that printing was an art. In the translation he has hit upon an equally original and remarkable solution. He has had the audacious simplicity just to translate Condivi word for word, getting his effect merely by choosing the right words and placing them in the right order, which is usually that of the original. And the odd thing is that, if it is not a distinctively English style that emerges, it is an extremely pleasant and readable one. An example of the curious, and, we think, happy results of Mr. Horne's method may be interesting. We will give the Italian first:—

"Ed essendogli messa innanzi dal Granacci una carta stampata, dove era ritratta la storia di Sant' Antonio quand' è battuto da' diavoli, della quale era autore un Martino d' Olanda, uomo per quel tempo valente, la fece in una tavola di legno; ed accomodato dal medesimo di colori e di pennelli, talmente la compose e distinse, che non solamente porse maraviglia a chiunque la vedde, ma anco invidia, come alcuni vogliono, a Domenico il più pregiato pittore di quella età," &c.

Mr. Horne's translation runs:—

"A print representing the story of St. Anthony tormented by devils, the work of one Martin of Holland, an able master for that time, having been set before him by Granacci, he painted it on a wooden panel; and being provided with colours and pencils by Francesco, in such sort did he contrive and render it that not only did it arouse astonishment in all that saw it, but also envy, as some say, in Domenico, the most esteemed painter of that age," &c.

This is not exactly how any one would write original English; but if one compares it with a recent translation of Condivi, which we criticized last year in these pages, how satisfactory it is! In that translation the attempt was made to change the Italian into typical English construction, and with this purpose Condivi's sentence was cut up into four shorter sentences, and the sense, though only slightly altered, was by no means exactly rendered. Mr. Horne's translation, on the other hand, is, so far as we have tested it, literally exact. If there were not so many other labours for which Mr. Horne's talents fit him, we could wish that he would give us a translation of Vasari's lives. We know of no one else who could render them so perfectly, or with such intimate understanding of the original. Meanwhile, we have Condivi in a form which is definitive and final.

Drawings of Holbein. (Newnes.)—These forty-eight reproductions of drawings by Holbein form an admirable volume. It would be absurd to ask, in so cheap a volume, for perfect reproductions, but the half-tone process employed here is well enough for a reference and reminder. We believe that collotype is the ideal method of rendering drawings, and it is no longer very expensive, so that one may hope that in some future instalments of this series it may be tried. As it is, however, this is a delightful volume, containing, as it does, a good number of the Windsor drawings and a small selection of the Basle drawings, including the

marvellous 'Jacob Meyer.' The letterpress is in such a work of very minor importance: one wonders whether it might not be better to suppress it altogether, and substitute a short table of the best ascertained dates of the artist's life and works. In the present volume Mr. A. L. Baldry begins with a sentence which deserves quotation:—

"Even his [Holbein's] name is uncertain, for though he has been generally called Hans by his biographers and by art historians, there seem reasons for assuming that he was really named John."

This is delightful, but is, alas! the only original contribution which the preface contains.

Documents de Sculpture Française. Publiées sous la Direction de Paul Vitry et Gaston Brière. (Paris, D. A. Longuet.)—In this handsome album the authors have brought together nearly a thousand reproductions in collotype of specimens of French Romanesque and Gothic sculpture. It is not primarily, as they explain, a work of erudition, though much erudition has gone to its formation, but rather a dictionary of reference for the artist and archæologist alike. We will give their aim in the authors' own words:—

"Nous espérons avoir fait œuvre utile en présentant, ainsi classés et sommairement commentés, un ensemble de documents que l'on rencontrerait difficilement réunis ailleurs. Les artistes y trouveront un répertoire de formes qui pourront leur être d'un grand secours, soit en leur facilitant l'étude de l'art du passé, soit en leur fournissant des inspirations saines et fécondes pour leurs travaux modernes. Les historiens y rencontreront la plupart des monuments qui comptent au point de vue archéologique, datés aussi exactement que possible; ils y trouveront aussi quantité de pièces de comparaison dont beaucoup sont inédites et dont le rapprochement et la mise en lumière pourront servir, sinon à résoudre définitivement, du moins à éclaircir certains des problèmes que se pose encore la science archéologique."

The basis of the 'Documents' is the collection of photographs made by Courajod, to whom, indeed, is due the first systematic study of French Gothic art. The authors of this album are themselves pupils of Courajod, and they bring to their work the fine sentiment for beauty and the alertness to the subtler distinctions and affinities of style which distinguished the master's work. In an anthology like this the authors make their personality felt, not by direct criticism, but none the less surely by their choice of examples and by their arrangement. As one turns over the plates of this volume, such mute criticisms and silent indications constantly make themselves felt, and give to the work a wholly different value from a mere casual collection of reproductions.

Full prominence has been given to the sculpture of the late eleventh and the twelfth centuries, a period on which the works of M. Robert de Lasteyrie have recently thrown fresh light, but which even now has hardly received the full appreciation which it merits. One is struck here by the extraordinary perfection of workmanship and the exquisite sensibility of the sculptors, who had as yet only the most rudimentary ideas of natural form. And yet, by means of their monstrous and distorted figures, to what profound emotions and what poetical fancies could such sculptors as the author of the western door of Autun Cathedral give expression! Nothing even in the art of the thirteenth century is more tender or more just in sentiment than the action of the soul who shelters behind the angel's robe in the "weighing of the souls," or of that one of the elect who places his hands confidently in St. Peter's—both in the tympanum of this doorway. But criticism of this vast collection in detail would be impossible; we must confine ourselves to the general impression, which, even to those fairly familiar with French Gothic art, will be, we fancy, one of amazement at the infinite wealth and variety of motive, the unflinching rightness and delicacy of judgment, shown in

the works of this period. We know too little, by comparison, of Greek art to contrast it fairly with that, but one is almost inclined to think, with this volume before one, that French Gothic art was the greatest efflorescence of the feeling for plastic beauty that the world has seen. Greatest it certainly was in extent and diffusion, for we are concerned not with individual geniuses, but with a whole people of creative artists. But for that very reason, as also from its subservieny to architecture, it falls short of the very highest flights of imagination.

But, in any case, the great work of Courajod has borne fruit, and such a volume as this proves that French Gothic sculpture will remain beside the sculpture of Greece and the Italian Renaissance, as one of the great classic periods of art with which it must be a part of a liberal education to be familiar.

SALES.

THE late Mr. Wickham Flower's collection of ancient and modern pictures and water-colour drawings, sold at Messrs. Christie's on Saturday last, contained a good many interesting works. Nearly all the examples of the old masters have been exhibited either at Burlington House or at the New Gallery within the last few years, and chiefly came from the Magniac and Dudley sales. Some of the attributions are open to question, and one of the portraits of the Early Flemish School is without a doubt wrongly named. The prices realized were very high, and for the most part greatly in excess of what Mr. Wickham Flower had given.

Among the pictures of old masters were: Andrea d'Assisi, Virgin and Child with Saints and Donors, 110 guineas (Dudley sale, 1892, 100 gs.). Sandro Botticelli, Holy Family and St. John the Baptist, 2,000 gs. (Dudley sale, 1,150 gs.). Early Flemish School: three small portraits, catalogued as Mary Tudor, Queen of Louis XII. of France, 1,200 gs. (Magniac sale, 1892, 390 gs.); Englebert, Count of Nassau, Governor of Brabant, 270 gs. (Magniac, 120 gs.); Anne of Cleves, Queen of Henry VIII., 310 gs. (Magniac, 80 gs.); and a diptych by an artist of the Flemish School, Philip le Bon, Duke of Burgundy, and his Third Wife, Isabella of Portugal, 310 gs. Gian Pietrini, St. Mary Magdalen, 300 gs. Quintin Matsys, Virgin and Child, 1,200 gs. (Fuller Maitland sale, 1885, 37 gs.). Palma Vecchio, Madonna and Child with St. John, St. Elizabeth, and St. Catherine, 310 gs. (Dudley, 440 gs.).

Modern pictures: C. Daubigny, Sunset, a woody river scene with woman washing clothes, 820 gs. J. M. Whistler, An Orange Note: Sweet-Shop, 360 gs.; A Note in Blue and Opal: the Sun Cloud, 180 gs. The total of the Wickham Flower collection of 55 lots amounted to 8,329l. 13s. The miscellaneous properties contained nothing of interest.

Mr. Flower's collection of etchings was sold on Tuesday. The total of the 82 lots amounted to 1,980l. 16s. 6d., bringing the gross result of his art property up to 16,578l. 19s. 9d. By J. McNeill Whistler: The Kitchen, 31 gs.; The Forge, 24 gs.; Florence Leyland, 54 gs.; The Doorway, 40 gs.; The Beggars, 54 gs.; Fruit Stall, 25 gs.; The Cock and the Pump, Sandwich, 94 gs.; The Bridge, Amsterdam, 80 gs.; Pierrot, 56 gs.; Fishing-Boat, 25 gs.; Putney Bridge, 40 gs.; The Riva, 48 gs.; The Large Pool, 40 gs.; Nocturne Palaces, 110 gs.; Battersea, Dawn, 31 gs.; The Dyer, 70 gs.; The Bridge, 48 gs.; Speke Hall, 30 gs.; Garden, 40 gs. By C. Méryon: Tourelle, Rue de la Tixeranderie, 28 gs.; Le Petit Pont, 24 gs.; La Rue des Mauvais-Garçons, 25 gs.; La Morgue, 86 gs.; L'Abside de Notre Dame and Le Pont au Change, vers 1784, 50 gs.; La Galerie de Notre Dame, 56 gs.; St. Étienne du Mont, 68 gs.

Other properties included the following:—After Lawrence: Master Lambton, by S. Cousins, proof before the title, 38 gs.; another, second published state, 27 gs. After Meisnier: Generals in the Snow, by E. Boilly, 26 gs.; 1806, by J. Jacquet, 52 gs.

Fine-Art Gossip.

THE marked rise in value of the portfolio of Sir Francis Seymour Haden's etchings, issued in Paris in 1866 under the title of 'Études à l'Eau Forte,' still continues. A copy sold at Messrs. Hodgson's last week for 136l., whereas only a year or so back it was selling for about 50l.

AN exhibition of an unusually interesting kind has been opened at the New York Public Library (Astor, Lenox, and Tilden foundations), consisting of about eight hundred etchings and original designs of Bracquemond, which form part of the remarkable collection bequeathed to New York by Mr. Samuel Avery, who died in August last. Félix Bracquemond is very little known in the United States, and this exhibition should create a widespread desire for his vigorous and many-sided work. The collection is thoroughly representative, and includes book illustrations, ex-libris, models for bookbindings, designs for models of objects of art, furniture, and so forth. Bracquemond's remarkable interpretation of Millet with the fine etching of the 'Paysan à la Houe,' of Meissonier with 'La Rixe,' the portraits after Méryon, and his own vivid delineations of animals of various sorts are well represented.

THE Paris Académie des Beaux-Arts has this year divided the Prix Saintour of 3,000 francs and a portion of the Prix Cambacérés of 1,000 fr. between M. Coudray, the engraver of medals, and M. Journot, the engraver en *taille-douce*, while a portion of the latter prize goes to M. Leseigneur, who shares the craft of M. Journot. The Académie also, at its last meeting, elected as corresponding foreign member the German artist Herr Knauss, in place of the late Herr von Lenbach.

THE family of M. Wallon, "the father of the Constitution," whose death was announced in the *Athenæum* of November 19th last, has offered to the Louvre the portrait of the Senator by Bastien-Lepage. This portrait was exhibited at the Salon of 1876, and was generally considered to be a very remarkable likeness. It provoked a good deal of hostile criticism among M. Wallon's political opponents, which was perhaps the best possible tribute to its merits as a work of art.

M. PIERRE BOURGOONE, who died recently at Sévres in his sixty-sixth year, was a native of Paris, and had been for many years an exhibitor, chiefly of flowers and still life, at the Salon. He was one of the most successful pupils of the *peintre-décorateur* Galland. His first Salon picture (1868) was a pot of fuchsias; and this year his two exhibits were also floral subjects, 'Premières et Dernières Fleurs' and 'Fleurs d'Automne.' He received several medals, and in 1885 he painted a panel for the tapestry factory at Beauvais, which was exhibited at the Universal Exhibition held in Paris in 1889. His skilful floral arrangements and grouping of colours, combined with his knowledge of floral characteristics, rendered him one of the most popular artists of the day in his special line. His work is to be found in many French art galleries, notably at Béziers, at Morlaix, at Nancy, at Isoudun, and at Tulle.

MUSIC

Life of Richard Wagner. By Wm. Ashton Ellis. Vol. IV. (Kegan Paul & Co.)

THE title of this fourth volume does not contain the words, "being an authorized version by Wm. Ashton Ellis of C. F. Glasenapp's 'Das Leben Richard Wagner's,'" which were on preceding title-pages. For this an explanation is forthcoming in the author's preface: "Very few of the ensuing pages are based, even for facts, on my esteemed precursor's works." Another statement in this preface deserves note. The volume, containing 536 pages, is devoted solely to the two years 1853 and 1854, but that period is one of immense importance; also "a mass of fresh biographic material" has appeared since the third volume was

issued. The one under notice is remarkably interesting, and every page gives full proof of the vast reading and critical acumen of the author. We cannot, however, help thinking that from a practical point of view it would have been better to condense certain portions; but Mr. Ellis is so earnest and enthusiastic about his subject that while he was writing he probably scarcely thought of the size to which his volume was growing.

Chap. i. concerns 'Editions and Revisions' of the poem of the 'Ring.' Wagner set his seal on two versions: one when it was published in 1863, the other when it formed part of the 'Gesammelte Schriften und Dichtungen' which appeared in 1872. Not only are there differences between these, but further between them and the so-called text-book, and also the text of the vocal scores. Mr. Ellis comments at some length on these differences, but first hangs out a warning that

"this chapter is intended neither for the novice in the first flush of a fine hearing, nor for the high-priest who proclaims Wagnerian drama a 'revelation' too sacred to be accepted otherwise than with padlocked mouth."

In his last volume our author put forward a theory regarding an "interim revision" of 'Siegfried's Tod,' i.e., between the opera libretto of that name which Wagner wrote in 1848 and the text of 'Götterdämmerung' of 1852, which "for all practical purposes" is the same. Mr. Ellis, to name only one matter, found

"whole passages in the final form that seemed incongruous in work of 1852, yet had no existence in the 1848 original."

In a foot-note, however, he stated that he had positive proof of the existence of such intermediate copy. He now gives a full account of it. In 1866 Wagner presented an autograph copy of the 1848 libretto, with certain alterations, to his friend Jakob Sulzer, who died in 1897, and through Herr A. Steiner, who is on friendly terms with Sulzer's heirs, Mr. Ellis has obtained a full account of the contents, and it is scarcely necessary to add that what he has to say is of exceptional interest; it shows the intermediate stage which led from the "ewige" to the "endende" power of the gods.

In 1852 Wagner thought it would be a sin to put a half-finished thing into the "smirching hands of our dirty criticism," so he had fifty copies of the poem printed for special persons; of these, one was Schopenhauer, whose annotations in his presentation copy are given in full.

Chap. vi. is devoted to the Holländer essay. La Mara, who edited all Liszt's letters excepting those to Wagner, had already stated that the articles in Liszt's 'Gesammelte Schriften,' vols. iii.-v., were written by him, "with multifarious collaboration of the Princess Carolyne Wittgenstein." Mr. Ellis in previous volumes has already spoken in detail about the Weimar essays, referring to the Princess as the "predominant partner," and the Holländer essay is here subjected to minute criticism. It was originally written in French, and translated into German by Peter Cornelius for the *Neue Zeitschrift*. In the Liszt 'Gesammelte Schriften,' Lina Ramann professes to have translated this

and other essays into German, but, says Mr. Ellis, all she did was to translate Cornelius's "fluent German into crabbed." These so-called Liszt essays are amongst the curiosities of literature, and therefore our author may well be forgiven for dwelling on this particular one at length.

Chap. vii. is entitled 'A Berlin-Weimar Complication.' Our author establishes clearly that had Liszt not insisted on conducting 'Tannhäuser,' the matter of its production at Berlin would easily have been arranged with the intendant Von Hülsen. But there are many expressions in letters by Wagner which show that one of the absolute conditions for Berlin was that Liszt was to conduct. Had the latter not insisted on this condition being fulfilled, and had the opera been given, and unsuccessfully, Wagner would have been very much annoyed. A successful production at the Prussian capital was to him a matter of prime importance; and if in all things Liszt did not satisfy the master, he knew more about Wagner music than any other German conductor. Minna Wagner went to Berlin, saw Von Hülsen, and on her return home wrote to him to try to obtain permission for her husband to come to Berlin to assist merely at the rehearsals. She says:—

"Alike on my visits at Weimar and after my return to Zurich, I have convinced myself how the formerly proposed condition, of Herr Liszt's official co-operation in the production of 'Tannhäuser' at Berlin, is to be withdrawn without exposing my husband's well-proved friend to undoubted pain."

Aud she adds that if her husband can obtain permission to go to Berlin "the earlier condition would thereby fall through of itself." So the conducting of Liszt was a *sine quâ non*; and Wagner, in more than one letter, speaks of "our condition." Wagner, through Minna, yielded at last, because, as he wrote to his friend Fischer at the time, "money has been infamously tight with me." The part played by Minna, and "most admirably," is very interesting; the account of her visit to Berlin and of her correspondence is due to recent researches made by Dr. Wilhelm Altmann among the archives of the Berlin Court Theatre.

Our author has a good deal to say concerning the representative themes of the 'Ring.' He objects to the names given to some of them. For instance, he agrees with Dr. Burghold that the Slumber-motive at the end of 'Die Walküre' is a "thorough misnomer"; the "grey descending chords we hear at Wotan's words 'In festen Schlaf verschliesse ich dich' are to him the true Sleep theme, while the other typifies the *fire-waves* summoned to defend the slumberer." But during those chords Wotan is conducting Brünnhilde to the moss mound. When he has tenderly placed her on it we read that "sein Auge weilt dann auf der Gestalt der Schlafenden"; and then commences the theme in question. Again, in 'Siegfried,' when the hero, in the third scene of the last act, has scaled the rock and perceived the maiden, he exclaims "Im Schlafe liegt eine Frau," and these words are immediately followed by the theme in question.

With regard to 'Guides' to the 'Ring,'

our author thinks that no one ought to study them "until after he has seen the actual drama on the stage, and preferably three or four times." He makes fun of a large "personally conducted party of Anglo-Saxons of uncertain age" whom he once met while journeying to Bayreuth. "Each pair of eyes, male or female (mostly female), was bent on the study of a popular guide-book to the 'Ring.'" These tourists were no doubt wrong to rack their brains in this manner, but we think it equally foolish for persons going to hear the 'Ring' for the first time not to make themselves familiar with, at any rate, the leading themes. There need be no racking of the brain; persons of ordinary intelligence and memory would soon get to know them. Mr. Ellis's plan might work well in the case of those who have leisure and means to hear repeated performances of the trilogy, but there are thousands who think themselves lucky if they manage to hear it once, or at most twice.

In referring to Wagner's close to Gluck's 'Iphigenia in Aulis,' Mr. Ellis mentions the "most unsatisfactory" close added by Mozart. But J. P. Schmidt is said to have been the composer of that concert-room close, not Mozart.

The volume contains an appendix full of valuable matter, and, as usual with Mr. Ellis, a good index.

Musical Society.

HERR STEINBACH is the specially accredited interpreter of Brahms's symphonic music. Last Thursday week, when he conducted the London Symphony Orchestra at Queen's Hall, he showed his power as a conductor in what, to our thinking, is, with exception of the slow movement, the least inspired of Brahms's four symphonies. He threw such warmth and enthusiasm into the music, that for the time being one could only enjoy, instead of judging the work. Herr Zimmerman gave an admirable reading of the Beethoven Violin Concerto, and yet it just lacked that indefinable something which makes for greatness.

SEVERAL pianists have appeared during the past week. Mr. Frederic Lamond gave a Chopin recital (one of the Curtius Club concerts) at the Bechstein Hall last Saturday afternoon. As an interpreter of Beethoven this pianist stands in the first rank; but in Chopin's music he cannot thoroughly rid himself of that solidity and seriousness which make for success in Beethoven. In Chopin there is the chivalric nature of the Pole combined with French gaiety and grace. Mr. Lamond is fully equipped technically, and, no doubt, he fully understands how Chopin should be interpreted; but such music does not appeal to him so directly. The recital, however, was highly interesting and instructive.

ON Monday evening Miss Ethel Newcomb gave an orchestral concert at Queen's Hall with the Queen's Hall orchestra, under the direction of Dr. Richard Strauss. Three concertos in one and the same programme seem now to be the ambition of every pianist and violinist, yet, except in a few instances, in which the works are short and strongly contrasted, it is scarcely a wise one. Miss Newcomb, in the concerto of Schumann, showed excellent technique, though she did not get at the heart of the music, while in Chopin's in E minor there was not sufficient colour and charm. The American artist, however, is young, and may in time feel the music as ably as she fingers it. The third concerto was Saint-Saëns in C minor (Op. 44). Dr.

Strauss conducted his impressive symphonic poem 'Tod und Verklärung,' and at the close was received with much enthusiasm.

THE programme of the third concert of old chamber music, given by Miss Grace Sunderland and Mr. Frank Thistleton at Broadwood's on December 16th, was devoted entirely to British music. It opened with a Purcell Sonata in D, for trumpet, quartet, and harpsichord, an interesting if not strong specimen of the composer's genius. A Sonata in B minor for violin and harpsichord, by William Croft, was, on the other hand, a fine specimen of that master. The programme included works by Matthias Hawden and Joseph Gibbs, two unfamiliar eighteenth-century composers. The aim of the concert-givers is most praiseworthy, and it ought to be supported by all musicians who can appreciate music so different in form and character from that to which they are accustomed.

MISS HEDWIG DE WIERZBICKA, Polish pianist, gave a first recital at the Steinway Hall on Tuesday afternoon. Her programme opened with Signor Busoni's transcription of Bach's great Violin Chaconne. The skill of the transcriber is undoubted; but the necessity for such a thing is doubtful. The lady has good production of tone, and excellent technique. Her rendering of Schumann's 'Carneval' was unequal. At times she played with great refinement, but for the most part she seemed more occupied with the spirit than with the letter of the music.

IN the paragraph last week respecting the Wagner Overtures to be performed at Queen's Hall on January 2nd there occurred a transposition of dates. We shall have to return to the matter after the concert; for the moment it will be sufficient to say that 'Christopher Columbus' was composed at Magdeburg in 1835, and performed at Leipzig, and afterwards at Riga and Paris, and that 'Polonia' was composed at Königsberg in 1836.

A FRAGMENT of an old ballad with music, printed before 1530 in one-print music type (the first known example), has just been added to the British Museum. Early English typography was so bad that it is specially interesting to find any improvement in the art first introduced here.

SIR EDWARD ELGAR writes:—

"Your musical critic was in error on December 3rd. The 'Apostles' was first produced in Germany at the Lower Rhine Festival at Cologne in May last, under the conductorship of Herr Fritz Steinbach. Performances have since been given in Mayence and Rotterdam."

THE death is announced, at the advanced age of ninety, of Clara Virginie Pfeiffer, pupil of Kalkbrenner and of Chopin. She was noted as a pianist in her day, and published sonatas, studies, and nocturnes for her instrument. Her son, the composer Georges Pfeiffer, received his first musical instruction from her.

WE mentioned a fortnight ago that the subscribers of the Berlin Symphony Concerts had requested Herr Weingartner to withdraw his resignation. He appreciates the efforts made to induce him to remain, but feels that, in order to devote himself to his concerts at Munich and to find time for composition, the step is necessary.

MENTION was made last week of the two prizes offered by the impresario Sonzogno for two opera librettists. The names of the jury are as follows: Arrigo Boito, Gabriele d'Annunzio, Giuseppe Giacosa, Stecchetti, and Amintore Galli—three dramatic authors and two composers.

WE regret to announce that Mr. Arthur Gifford Johnstone, who had distinguished himself as musical critic of the *Manchester Guardian* for the last nine years, died on December 16th after a week's illness. He was born in 1861.

WAGNER's 'Tristan und Isolde' was produced last week at the Paris Opera-House. This music drama was first given in the French

metropolis at the Nouveau Théâtre in 1899 under Lamoureux, and afterwards (1902) at the Château d'Eau under the direction of M. Alfred Cortot. M. Arthur Pougin, in *Le Ménestrel* of December 18th, speaks in terms of highest praise of Mlle. Grandjean, the Isolde, but considers the part of Tristan not well suited to M. Alvarez, nor that of Brangäne to Mlle. Féart. Among the secondary parts he names M. Gresse, who, he thinks, has made the best "de cet imbécile de roi Marke"!

PERFORMANCES NEXT WEEK.

SUN. Sunday Society Concert, 3.30, Queen's Hall.

DRAMA

THE WEEK.

ROYALTY.—Performances of the Incorporated Stage Society: 'The Power of Darkness,' a Play in Five Acts. By Leo Tolstoy. Translated by Louise and Aylmer Maude.

EIGHTEEN years after it was written, and sixteen years after it was first produced in Paris, 'The Power of Darkness' of Tolstoy finds its way on to the London stage. Even now it is set before a limited public in what may be regarded as a surreptitious form. No money payment other than a subscription is demanded or accepted. To complain of such a state of affairs is futile. Though a work of splendid genius and Titanic power, dramatic in the highest sense, putting to shame the accomplishment of so-called realists, and supplying in place of their prurient imaginings a large-hearted charity and a sincere desire to elevate humanity, the play is unsuited to a general public. This has been felt in most countries. When the first attempt was made at the Théâtre Libre, then in its infancy, to produce the translation by MM. Ivan Pavlovsky and Oscar Méténier, the opinions of Émile Augier, Alexandre Dumas fils, and M. Victorien Sardou were invited as to the adaptability of the piece to the Parisian stage. In every case the judgment was adverse. Dumas pronounced it impossible, Augier insupportable, and Sardou *injouable*. Zola also rushed into the field with predictions of failure. The piece was produced with success, has been played in the principal theatres of France, has remained in the repertory of M. Antoine's house, and has been seen at one other Parisian theatre at least. It has, nevertheless, failed to reach the general public, and is likely still so to fail. If ever, indeed, there was a piece the stage presentment of which the Censure is justified in retarding, it is this. Nothing is much more common in literature than the professed attempt to enforce lessons of virtue by the presentation of animated pictures of vice. No charge of this kind will be brought against Tolstoy. Though no detail of horror is spared us, and the nude coarseness of peasant life in Russia is relentlessly exhibited, to an educated public the whole has a truth to life which excludes all notion of impurity. Before a general public, however, it is as impossible as a clinical or anatomical lecture before a mixed audience of both sexes.

Even of the subject we hesitate to speak. To those of the public to whom it appeals it is generally known. Its pictures of degraded humanity are relentless as those of Swift or of Balzac. They differ, however, as widely from the bitterness and cynicism of the first as from the passionless indifference of the

second. They are God-like in underlying tenderness. Shakspeare alone comes near them in magnanimity and tolerance, as in fidelity. We can almost fancy we are reading 'Lear' when we come on the dialogue between Nikita and Mitritch:—

Nikita. You tell me not to fear men?
Mitritch. Why fear such muck as they are? You look at 'em in the bath! All are made of one paste! One has a bigger belly, another a smaller; that's all the difference there is. Fancy being afraid of 'em. Deuce take 'em!

Terribly impressive is what passes concerning the education of women between that same old moujik philosopher Mitritch and Nan:—

Mitritch. Yes, there it is—just so! So many millions of girls and women, and all like beasts in a forest! As she grows up, so she dies! Never sees anything; never hears anything. A peasant—he may learn something at the pub, or maybe in prison, or in the army—as I did. But a woman? Let alone about God, she doesn't even know rightly what Friday it is! Friday! Friday! But ask her, What's Friday? She don't know. They're like blind puppies, creeping about and poking their noses into the dung-heap.....All they know are their silly songs, "Ho, ho, ho, ho!" But what they mean by "ho-ho" they don't know themselves.

Nan. But I, daddy, I do know half the Lord's Prayer.

Mitritch. A lot you know. But what can one expect of you? Who teaches you? Only a tipsy peasant—with the strap, perhaps! That's all the teaching you get! I don't know who'll have to answer for you. For a recruit the drill-sergeant or the corporal has to answer; but for the likes of you there's no one responsible! Just as the cattle that have no herdsman are the most mischievous, so with you women—yours is the stupidest class! The most foolish class is yours.

We might go on quoting passage after passage that would, as Coleridge says concerning Rabelais, "make the Church stare and the conventicle groan." A creditable performance was given. In this Miss Dolores Drummond was the terrible Matryona; Mr. Lyall Swete, Nikita; Mr. H. R. Hignell, Akim; Miss Eily Malyon, Akoulina; and Miss Italia Conti (in place of Miss May Harvey), Anisya. We are glad to have witnessed the piece for more reasons than one. It is an experience not likely to be repeated.

THE WESTMINSTER PLAY.

ONCE again we have seen the 'Andria' of Terence in the quaint old dormitory. The Westminster Play is a remarkable survival of tradition, and its conventions are, perhaps, as much a part of its venerability as the trappings of the Lord Mayor's Show. We thought it possible that the resonant false quantities which affirm our insular pronunciation of Latin might be given up under the influence of so accomplished a scholar as Dr. Gow. But old Westminster boys may assure themselves: all is as it was. The 'Andria', which is admirably fitted for school representation, as the female characters are of no great length, went well, revealing its elegant Latin and the charms of Davus, whose impudence was well given by Mr. G. B. Wilson. This is, of course, the show part of the piece, but the baby carried by Mysis was popular, and Mr. A. S. R. Macklin, as that natural and much-exercised serving-woman, showed talent enough to suggest that he was not unconnected with the actors of that name. Pamphilus (Mr. H. L. Geare) was duly pathetic concerning Glycerium, but not so good as Mr. Wood in 1898. Mr. A. P. Waterfield did very creditable work as Simo. The elocution displayed was, as usual, admirable. The Prologue was as graceful, and the Epilogue as amusing, as ever. We go to press too early to receive the text of the latter, which was felicitously up to date on the Beck case, the Japanese war, and other topics.

Dramatic Gossip.

It is just a quarter of a century since a Latin play was first performed at Bath College, and the good work done there by successive stage-managers has set a high standard of performance, which was fully attained in the two renderings of the 'Menechmi' of Plautus a few days ago. The young players kept their audiences in merry mood throughout with the abundant humour of the Roman 'Comedy of Errors,' and vied with each other in efforts, as effective as they seemed to be spontaneous, to let the old play tell its own story. The dialogue was given with a rapidity of voice and gesture which reminded one forcibly of modern Italians—and after all, the ancient Romans must have let themselves go in much the same fashion. The cantica of the play were duly sung—and danced—to the music which the Rev. G. H. Cooper (senior stage-manager) had composed on a previous occasion; a pleasing *entr'acte* was added this year by Mr. J. D. M. Priest, the school organist (and one of the Menechmi in the play). The prologue—an annual hodge-podge of school events—testified to the literary ingenuity of Mr. C. T. Carr, an old Bathonian, and sometime scholar of Trinity College, Cambridge. It was spoken by Mr. T. E. J. Bradshaw, head of the school (the other Menechmus). The leaders in the Far East were quaintly cloaked in onomatopoeic Latin: "*Conspicit certamina | admiraturque Europa atque incipit loqui, | Ohe, arma cessant.*"

'MISS JACK,' a three-act comedy of unavowed authorship, has been produced by Mrs. Lewis Waller, who took the part of the heroine, at the St. James's Theatre, Manchester. It is, in its main purpose, a satire of English fashionable society.

'LA SCALA' is the title of the new theatre on the site of the old Prince of Wales's Theatre, opened on Monday by Lady Bancroft on behalf of Mr. Maddick. Much as has been done of late in the way of the artistic decoration of theatres, it would be difficult to find a more beautiful interior than that buried in Tottenham Street. Strange, indeed, are the vicissitudes of a theatre which in the last hundred and fourteen years has been known by innumerable names, including 'The Queen's Dust-Hole.' Its latest occupants were the Salvation Army.

THERE has been no evening performance at His Majesty's during the present week. Morning representations of 'The Tempest' were given on Monday, Tuesday, and Wednesday. From Monday evening presentations of the same piece will be continued for three weeks, when 'Much Ado about Nothing' will be produced.

MISS ELEANOR ROBSON, who has left London for America, will return and appear at the Haymarket when that house passes under the single management of Mr. Frederick Harrison, who for his forthcoming venture has also engaged Miss Ellis Jeffreys.

THE production at the Duke of York's Theatre of Mr. Barrie's new play for children has been postponed until Tuesday next.

At the production in America of 'A Wife without a Smile' the much-discussed dancing doll, which, for the rest, serves no very recognizable purpose, is being omitted.

'LE BERCAIL,' a three-act comedy of M. Henry Bernstein, produced at the Gymnase Dramatique, adds one more to the list, already long, of pieces seeking to establish the proposition that the opportunities for reflection and comparison afforded by a spell of divorce constitute the best method of establishing matrimonial relations on a sound and permanent basis. This reading of Terence's "Amantium iræ" is of wholly modern growth.

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H. R. T.—R. A. N.—Many thanks.
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